Dramatic
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and THEATRE WORLD

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AUGUST 13, 1921

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OF
1921

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Dramatic Mirror
and THEATRE WORLD

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HOTEL HOLLYWOOD
OTTO HARBAS

IN THIS WEEK'S ISSUE

Page S. Jay Kaufman.....Page 221
Broadway Buzz.....Page 223
Stage News.....Pages 224-227
New Plays.....Page 229
In the Song Shops.—Jim Gillespie.....Page 230
Vaudeville Shows.....Pages 232-233
Favored Frocks.....Pages 234-235
Trips to Los Angeles Studios.—Ray Davidson.....Page 237
Screen Reviews.....Pages 238-241
Screen News.....Pages 242-243
Market Place.....Pages 244-245
Dollars and Sense.—Investor.....Page 246
Dining Out.....Page 248

Out in New York on Thursday, dated the following Saturday

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Alfred Cheney Johnston DRAMATIC MIRROR

MARSHALL NEILAN *Who will introduce a new type of motion picture with "Bits of Life," his latest production, in which he also plays a prominent role*

Page S. Jay Kaufman!

HE disclaims any intention of introducing the bill!!!

Which only means that the thing was nipped in time.

Here's the letter I received from Congressman Walsh:

"In reply to your letter of the 28th inst., I beg to advise you that I do not know anything about a bill being introduced in Congress, providing for the censorship of the drama. I have not introduced any such bill and do not intend to, and if anyone else introduces a bill of this kind I will probably be opposed to it. I might add that I have had several newspaper men inquire if I have introduced such a bill and I cannot understand where such a report originated, for it has never been considered by me for a moment."

Let's remember this.

And in case any one does decide to introduce such a bill we'll have Congressman Walsh to take up the fight against it.

On the Fokines and Lower Prices

Charles Dillingham, the wise.

Not only did he engage the Fokines for the Hippodrome but he reduced the prices. What say you to that?

If ever there was an excuse for increasing the prices, the engagement of the Fokines could have been that excuse.

But evidently Mr. Dillingham sees that with the prices of all commodities lower, there is no reason why the theatre should not follow the example of all other businesses.

Moreover, the Hippodrome is a people's institution. It should have people's prices.

On Fox and Foreign Films

I asked William Fox what he thought of a duty on foreign films. His answer is characteristic of the man: "The imposition of a duty on foreign films entering the American market has caused extreme dissatisfaction in the minds of the better producers of the United States. An erroneous impression has gone forth that this tariff has been requested by the American producers of motion picture films, and we wish immediately to go forward with an absolute disclaimor of any participation on the part of this company in a request to the American Congress for any tariff. On the contrary, Fox Film Corporation took the emphatic stand that such a duty is entirely unnecessary and unwarranted. The production of motion pictures is not to be placed in the same category as industrial production, but rather in that of art, and we felt that the American market should be thrown open to the art of the world, whether it be painting, literature, the drama or the films. We welcomed the admission into the American market of the European product in the hope that that might serve as a further stimulus to better American production. We believe the American public should have the best motion picture productions from all countries. There should be no barrier against the brains of the world wherever they may be found serving new, interesting and entertaining pictures. By giving the exhibitor the picture productions of the world to choose from he will not only have a varied and attractive offering for his clientele, but he will also compel the best efforts of the American producer to meet the competition. In fact, Fox Film Corporation went so far in this matter as to cause the company's general counsel, Mr. Saul E. Rogers, to present a petition and brief to the Ways and Means Committee of the American House of Representatives, requesting that no additional tariff be placed on foreign film productions. The passage of this measure by the House of Representatives, however, will not terminate the question, as it must still be passed on by the United States Senate. It is our determination to continue the fight before the Senate Committee and we hope to be fortunate enough to convince the Senate Committee of the injustice of the passage of this measure."

So much for Fox. And others feel the same way.

MAE MARSH

As Mary Cary, the poignant heroine of "Nobody's Kid," her latest R-C picture, Miss Marsh tries to doctor her pets

On Scenario Schools

I answer it regularly. But the letters keep coming in just the same. They all want to know what I think of scenario schools. Let me put it down once and for all times that I do not think about them. That I do not want to think about them. And that in my opinion they are sheer waste.

I have read their literature. I have watched their work. Practically all of it is a glittering generality that means nothing. It cannot harm a person of intelligence, but much of it will make that person laugh. And the person who has no intelligence cannot be helped. Even in the teaching of the forms of scenarios. These courses are useless because the only thing that a scenario department wants in form is neatness.

The great thing, and this no one can be taught by any scenario school, is the IDEA.

Get that clear!

If you have a great IDEA for a picture, and you are persistent in the sale of it, sooner or later you will sell it. But being persistent is not taught by these schools. And being persistent includes all sorts of knowing where to offer for sale. No school can teach that.

There is the Palmer School on the West Coast, of course. But that is another thing altogether. And there may be one or two others like it. But I am talking about the average scenario school.

Therefore, if you write me concerning this again, and I answer you by saying, "Read the issue of August 13," you will know what I mean.

On Klaw and England

In an interview in the London Referee Marc Klaw is quoted as saying:

"It seems to me that your productions as a whole are far more decorative and many of your plays far more romantic and idyllic than I have usually found on this side. You are dropping a good deal of the drably realistic that was the vogue a few years ago. Your dramatists seem to be getting more human and less highbrow. We used to hear a lot of talk about certain plays being 'over the heads of the audience.' Whenever a playwright tells me that his play shot over the audience's heads I always reply that he must have shot *under* those heads.

"I hold that the two stages, English and American, can, by proper and sensible interchanging, add considerably to the entente between these two nations. With a view to helping in this entente, I am arranging to take a theatre here when your extreme profit-rentals drop and to present four American star actresses in four American plays."

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S. Jay Kaufman,
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Photo by
Paul Grombacher

EDITH STOREY *An idyllic glimpse of the popular film star who is making feature picture for R-C Pictures Corporation. Her latest is "The Greater Profit"*

Broadway Buzz

LOU TELLEGEN has started separation proceedings against his song bird wife Geraldine Farrar, claiming that he was unable to gain admittance to his home, owing to his wife changing the locks. But why all the rumpus? Many prima donnas find it necessary to change keys especially when the harmony is in two flats.

. . .

Edna Leedom, wife of Harry Tighe, well known vaudeville performer, is seeking a separation from her husband. The Tighe that binds evidently does not appeal to Miss Leedom.

. . .

An enterprising press agent breathlessly spills the startling information than an octette of beauties appearing in "Tangerine" were arrested on the beach at Asbury Park owing to the fact that their bathing suits consisted of a few strands of sea weed. The story hardly does justice to "Tangerine." Instead of sea weed the girls should have worn orange blossoms.

. . .

Nora Bayes, formerly of the "Snapshots" show and at present playing an engagement in London, thinks she is entitled to salary as long as "Snapshots" runs. So far as the Selwyns are concerned, Miss Bayes is entirely out of focus.

. . .

Seven Years' Bad Luck Starts

The Duncan Sisters are being sued by a young lady who charges the popular sisters with breaking up her home. No, there is no divorce scandal attached to the case, so don't be disappointed. The lady merely claims that during her absence the ambitious sisters turned her home inside out which resulted in the breaking of several articles including a revolving mirror. It's bad enough to break a mirror, but to be sued for the same is enough to drive anyone to superstition.

. . .

Labor means work, and a lot of show people will be tickled to death when Labor Day appears.

Folk Music

A new company has just been formed for the purpose of opening open air restaurants at which the patrons while dining will be entertained by grand opera singers. That's nothing new. While sitting in a restaurant we have often been entertained by coffee sipping tenors and soup gargling baritones without even a couvert charge to mar the joyous festivities.

. . .

William Jennings Bryan, according to a dispatch, was recently arrested for speeding. The old boy is still going strong, but we are quite surprised to find him running on a jail ticket.

. . .

Abe Rothchild, the genial Manager of the New York Theatre (not forgetting the roof) enjoys the distinction of being Broadway's favorite greeter. Abe greets you at the door and proceeds to separate your arm from your shoulder, tells you how well you are looking, admires your suit, and then releases you with a fatherly pat on the back. He knows everybody by his first name, has more friends than a pawnbroker, and you find yourself boosting his house because the manager is a regular guy.

. . .

Alfred Fales and Emile Butler, who said they were vaudeville actors, were sentenced last week to serve from one to two years for housebreaking. Here is one team who will not have to worry about getting time for next season.

. . .

The Shuberts have taken over the Forrest Theatre for vaudeville purposes. If the name means anything many acts upon playing the Forrest should be reminded of their days in the sticks.

Passed by the National Board of Censors

Jack Johnson, former colored heavyweight champion, is to be starred in a five-reel movie. Jack will be shown as a toreador in Spain, a fancy dancer in France, and a mover of automobiles in Germany. Which makes it appear as though Jack's doings in America will be wisely eliminated.

. . .

Robert Woolsey and Mignonne Reed were married last week. Both were members of "The Right Girl," and Mr. Woolsey wants the whole world to know that he has found her.

. . .

Al Reeves of burlesque fame returns to the stage next season after an absence of a year. Al claims the reason business was bad last season was because he did not appear. That's our idea of a modest speech. Here's hoping the coming season will be the most prosperous on record, if for no other reason than so as not to hurt Al's vanity.

. . .

Upon announcing a general reduction of admission charge to "Get Together," Charles Dillingham received more than three hundred telegrams of congratulations. Looks like a big wire act for the Hippodrome.

. . .

Avery Hopwood who will leave for Paris next month to supervise the production of "The Gold Diggers," announces that the French translation has been completed. If we are not mistaken the French translation for gold diggers was completed a long time ago. If you don't believe it, ask any American tourist.

Their Curiosity Is Certainly Pardonable

"Miss Joel unconscious from auto accident appears in performance."—Headline. What sort of a performance? No doubt Thurston, Horace Goldin and various other magicians would be anxious to know.

. . .

The film censors announce that they will only pass on finished pictures. Which evidently means that many pictures will be finished upon getting the censorial go-by.

. . .

It is rumored that Georgette Cohan, daughter of the celebrated George M., will shortly make her appearance under the direction of David Belasco in a play called "The Grand Duke." Judging from the foreign title, it is easy to see that Georgette will not be under the guidance of her Yankee Doodle daddy.

. . .

The Prescription Four

When in the neighborhood of Gray's drug store on Broadway, don't be surprised if you are overtaken by the soothing sounds of close harmony. It is merely a rehearsal of the jolly pharmacists who between rolling pills and filling bottles find time to gargle the latest song hits. These exponents of barbershops and other mysterious sounds answer to the names of Cy Gerson, Billy Levitt, Dave Aaronson and Moe Ducore and it is reported that they have received a contract for next season over the I. O. U. circuit. While waiting to fill dates the boys will continue to fill prescriptions.

. . .

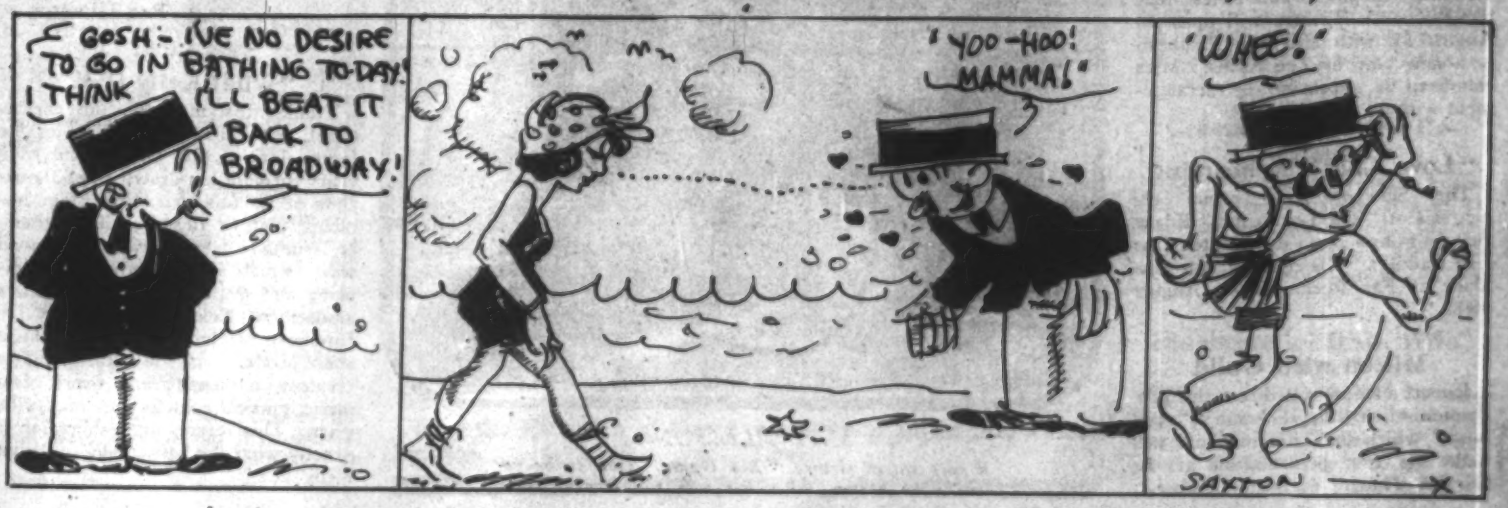
It may sound harsh, but judging from the number of Caruso records we have heard within the past few days it seems that the great tenor had to die in order to convince the public that he had a wonderful voice.

. . .

"Nobody's Money" will be at the Longacre theatre next week so why not donate the box receipts to a worthy cause, the Actors' Fund for instance?

Artie Chokes

He Likes the Water, After All



THE LONDON SEASON

New Plays Announced—American Artists Score Successes

NEW productions announced include "Timothy" at the Shaftesbury in October; a revival of Barrie's "Quality Street" at the Haymarket next month; "By All Means, Darling," a new comedy at the Comedy; "Christopher Sly," Matheson Lang's new venture at the New; "Threads" at the St. James'; and what should be a witty play by Arthur Wimperis at the Strand, "The Trump Card."

Ernest Rolls gives details of arrangements he has made for the presentation in the autumn of "Welcome Stranger." "Cuckoo," and "Dear Me." He and Arthur Hammerstein appear to have made a deal to effect an exchange of English and American plays.

Little Tich made one of his rare appearances at the London Coliseum recently, where there was another newcomer, Yvette Rugel, the gifted American soprano who has been scoring easily on the Moss circuit.

Karyll Norman made a good opening in the Hippodrome revue, in his "Creole Fashion Plate" act, which was really good, and got a good welcome. All his music hall dates over here were postponed to play the Hippodrome date, so it seems he made a good impression.

I will be glad if American actors on stage and screen, who are coming over here, will communicate with me either before they come, or as soon as they get here, in order that I may give them help, to the best of my ability, in connection with their productions. It seems that many American acts and actors do not get the best out of a visit here, through lack of knowledge of the altered conditions.

FRANK J. WOOLF.

Carl Ziegfeld Dies

Carl Ziegfeld, brother of F. Ziegfeld, Jr., died Aug. 8, at the home of his parents, Florenz Ziegfeld, Sr., and Mrs. Rosalie Ziegfeld, in Chicago. F. Ziegfeld, Jr., was at his bedside when the end came. Carl Ziegfeld was identified with the musical life of Chicago for some time and was general manager of the Chicago Musical College, of which his father was president emeritus.

• • •

To Write English Revue

Harold Atteridge, librettist, and Al Goodman, composer of "The Whirl of New York," at the Winter Garden, have been commissioned by an English firm of producers to write a revue, fashioned on the American model, for production in London. The title of the revue is to be "Ankles Across the Sea," and an American chorus will be recruited for it.

• • •

"Don Juan" Labor Day

Frank Reicher announces that the opening of "Don Juan" has been definitely scheduled to take place Labor Day at the Garrick Theatre. Lou Tellegen will be seen in the title role of the play which is by Henri Battaille.

• • •

Plymouth Opening

Arthur Hopkins announces that the Plymouth Theatre will open on August 31, with Marjorie Rambeau in a new play by Zoe Akins. Miss Rambeau is appearing by arrangement with A. H. Woods.

• • •

"Love Chef" Rehearsing

The Selwyns have begun rehearsals of "The Love Chef," Edgar Selwyn's new comedy written for Leo Carrillo. The opening will take place at Far Rockaway on August 19th.

• • •

Milton with Guild

Robert Milton will direct the production of Arthur Richman's "Ambush," which the Theatre Guild will make its first presentation at the Garrick Theatre early in October.

Shuberts Get Theatre

The Shuberts have acquired the Forrest Theatre in Philadelphia for the use of Shubert Vaudeville. The theatre has been managed and booked by Klaw and Erlanger since it was built. Shubert Vaudeville will, in all likelihood, have two theatres in Philadelphia, the other being the Chestnut Street Opera House.

MAY ALLISON

Whose latest picture, "Big Game," soon to be released by Metro, takes her into the frozen North

Vaudeville Orchestras Replaced

The walkout of musicians in the vaudeville houses failed to make any great difference in the running of the programs Monday afternoon. The performances were conducted as usual with orchestras. At the B. F. Keith headquarters it was stated that all their houses had complete orchestras, recruited from union members from out of town, or from local musicians.

About 20 per cent. of the Keith musicians are said to have agreed to take the reduced wages, and it is expected that before the week is over more will do likewise.

Virtually complete orchestras were reported from the Moss, Proctor, Loew and Fox houses.

• • •

"Scandals" Raises Price

George White, producer of "Scandals of 1921," raised the price of the seats for his attraction at the Liberty Monday to the $4 scale, making $4.40 with war tax. Hitherto $3.50 was the price of the best seats on week nights. No explanation was given for the advance.

• • •

Paderewski Selling Ranch

Paderewski is in San Francisco negotiating the sale of his ranch located at Paso Robles. He is going to devote the money to the aid of his native land, Poland.

WESTERN BROADWAY

Theatrical News by Wire from the Pacific Coast

Maude Fulton, star and author of "The Brat" and other successes launched a new play at her own theatre in Oakland. It was written by herself and is called "Pinkie." Miss Fulton plays the role of "Pinkie" and her success in this new role is equal to that in "The Humming Bird," her most recent play. Miss Fulton announced that she has several other plays to put on in the near future.

"Peter," a new play by Marian Wightman, is going over with a bang in Los Angeles at Thomas Wilke's Majestic Theatre. Robert Edeson has the title role. According to Michael Corper, manager of the house, "Peter" is doing the biggest summer business the place has ever experienced.

Over at the Morosco where "A Tailor Made Man" is playing, the S. R. O. is out every night. Officials of the Morosco have announced that this summer's business is the most phenomenal in the history of the city. Picture and vaudeville houses are not doing so well.

The new Loew State Theatre in Los Angeles is nearly completed. This new edifice is to open in about two months. Ackerman and Harris are to be in charge. The theatre which is situated at Seventh and Broadway, the busiest corner in the city, is to play the regular Loew show, which at present is playing at an inferior house here.

Coincident with the announcement of the opening of the Loew Theatre comes the report that the new Orpheum Junior is to be ready for the first show sometime before the first of the year. This will make the second Orpheum here.

According to Sid Grauman, who is building the new Metropolitan, Los Angeles is going to have 22,000 opera chairs to fill three times a day before another eight months have rolled around. Grauman is afraid that the city is going to have more seats than the population will be able to fill. At present, outside of New York, Los Angeles has more opera chairs per capita than any city in the country.

Though no announcement has been made as to what will follow the present play at the Morosco, it is believed that Morosco is to present one of his new comedies. "A Tailor Made Man" will probably see a several months run.

RAY DAVIDSON.

• • •

"What Kelly Did"

Frank Mostyn Kelly, the caricaturist, who has gained considerable fame during the past twenty-five years through his drawings of thousands of famous characters, stage notables, picture favorites and others, is issuing a very clever and novel work which is unique in its originality and scope. It covers the entire amusement field by including the foremost producers of the greatest stage productions, the greatest movie creators, authors, grand opera, dramatic, musical comedy and vaudeville stars. This interesting publication is exactly what the title implies, "What Kelly Did."

THEATRE MANAGERS TO CONVENE

Will Discuss Welfare of Business and Form Permanent Organization—900 Will Attend

OWNERS and managers of theatres from all parts of the country will meet in New York August 15 and 20.

A call for the First Annual Convention of National Theatrical Managers has been sent out over the signature of Alfred E. Arons.

According to the call, the "convention will organize for the common welfare of all theatre proprietors of the United States; to eliminate waste; to prevent abuse; to develop economic advancement; to obtain just and equitable conditions.

"It is intended that this convention will discuss questions of railroad transportation, labor conditions and wages, and all other subjects affecting the theatrical managerial interests, to the end that the expression of the business as a whole may be given upon the vital subjects of the business.

"The convention will organize by the election of a permanent chairman and will take the steps necessary to effect a national organization resulting in the election of permanent officers and the appointment of committees to take up the vital subjects of the business, and secure for the business, as an entirety, just and equitable relations with all those with whom it may do any business and to oppose all injustice or unfair legislation or unfair demands from all sources whatsoever."

It is said that approximately nine hundred managers from cities throughout the United States have signified their intention of being present. Practically all of the New York managers have written to Mr. Arons and offered their cooperation.

It is expected that the problems of the stage hands and the musicians will be brought to a close.

CHARLES STEWART

Who has distinguished himself by an excellent performance in support of Alice Lake in "Over the Wire" (Metro)

Miller Theatre Reported Sold

Henry Miller is reported to have sold the Henry Miller Theatre in West 43rd Street, though the name of the purchaser has not been disclosed.

"I cannot but feel," Mr. Miller is quoted as having said, "that there are in the profession some persons who would like to see me out of it as a manager. Under the circumstances, I am perfectly willing to retire and give up my theatre. I am not meaning to fight anybody or espouse any side. All I want is to follow my profession undisturbed as I always have. I have no further comment on the present situation to make. I am simply selling my theatre and will no longer manage it."

Mr. Miller has been closely identified with the Actors Fidelity and opposed to the Actors Equity Association.

H. E. Weaver, manager of the Henry Miller Theatre and representative of Mr. Miller, denied the report.

* * *

Basil Dean Here

Basil Dean arrived in New York on the Olympic to produce "The Blue Lagoon" here, in association with the Shuberts. The piece will be seen in New York early in September, probably at the Astor Theatre.

* * *

In "Mask of Hamlet"

The cast of Ario Flamma's "The Mask of Hamlet," which comes to the Princess on Aug. 22, will include Laura Walker, Harmon MacGregor, Leah Winslow, Francesca Rotoli, John Ford, George Berry and John B. Armory.

* * *

Shuberts Sign Maclyn Arbuckle

Maclyn Arbuckle has been placed under contract by the Shuberts and will be starred in a new play to be seen on Broadway about Labor Day.

* * *

Kaliz Recovering

After an illness of two weeks, following an operation on his throat, Arman Kaliz has recovered sufficiently to resume active preparation of his new vaudeville production.

* * *

Daughter to Mr. and Mrs. Woolf

An eight-and-a-half pound girl was born to Mr. and Mrs. Harold Woolf (Woolf and Stewart) on August 2.

Kern Completes Score

Jerome Kern returned on the Olympic Tuesday from London, bringing with him the completed score of his "Good Morning, Dearie," a musical comedy written in collaboration with Anne Caldwell, which Charles Dillingham will produce early this fall. The cast will include Louise Groody, Ada Lewis, Oscar Shaw, William Kent, Harland Dixon, John Price Jones, Peggy Kurton, Bob Nelson, Marie Callahan, Ruth White and Maurice and Leonora Hughes.

* * *

Century Promenade Opens

The Shuberts announce the opening of the Century Promenade as a regular playhouse Monday evening, with their new revue, "The Midnight Rounders of 1921." There will be one performance nightly at 8:15 o'clock, with matinees Wednesdays and Saturdays. The Promenade Terrace, which will be utilized as a restaurant with a dance floor, will be open nightly from 6 to 1:30 o'clock.

* * *

"Silver Fox" Labor Day

William Faversham will open his season with "The Silver Fox," by Cosmo Hamilton and Karl Hertzog, at Maxine Elliott's Theatre, on September 5. Lawrence Grossmith, Violet Kemble Cooper, Kenneth Ross and Vivian Osbourne will be in the company. The piece was acted on the road last Spring.

* * *

"Circle" Sept. 12

"The Circle," Somerset Maugham's comedy, will be presented at the Selwyn Theatre, September 12. Mrs. Leslie Carter and John Drew will lead a cast of stars.

Musicians Unite for Fight

Both the American and Quorum Clubs of the Musical Mutual Protective Union were formally abolished in order that the organization may present a united front in its struggle with the managers of the vaudeville circuits and the big motion picture houses to maintain the wage scale.

A. H. Nussbaum, who was the first to criticize the present directors, also said that all internal differences have been forgotten, and that the union is united behind its officers in the strike.

Word was received at headquarters that Local 49 of the American Federation of Musicians, in Albany, had voted a $100 fine for any of its members who accepted engagements in theatres here blacklisted by the New York local. Similar action was reported by Local 41, in Brooklyn, which is not connected with the federation. The fine in this case is $50.

* * *

Try Out New Act

Frank A. Wells and Madlyn Fisher (Wells and Fisher) have just returned from their summer vacation in the Catskill Mountains and are busy trying out "Trial Marriage," a novelty comedy act specially written for them by Stern, Marks and Haymond. They announce they will have it ready for a route within the next few weeks.

* * *

"Six Cylinder Love" Sooner

Sam Harris has set forward the date for the opening of "Six Cylinder Love" and announces that it will be presented at the Sam H. Harris Theatre on August 25.

20 YEARS AGO TODAY

Frank Keenan Engages Cast for "The Hon. John Grigsby," Among Whom Are Included Frank J. McIntyre and John Cumberland.

Henry B. Harris, Business Manager for Amelia Bingham, Branches Out as Producer with Leo Ditrichstein's Play, "The Last Appeal."

David Warfield Begins Rehearsals of "The Auctioneer" Under the Direction of David Belasco.

5 YEARS AGO TODAY

"Cheating Cheaters" Is Produced at the New Nixon Theatre, Atlantic City, with Cast Including Marjorie Rambeau, William Morris, Robert McWade, Cyril Keightley and Gypsy O'Brien.

Essanay Presents Henry B. Walthall in "The Sting of Victory."

Triangle Releases "Hell-to-Pay Austin" with Cast Including Wilfred Lucas and Bessie Love.

CARUSO MEMORIALS

Foundation to Be Established —Many Services Held

The funeral of Enrico Caruso took place in Naples, August 4. Services were held in the famous Royal Church of San Francisco di Paola by permission of King Victor Emmanuel, who sent a special representative to attend the ceremony.

Plans for a proposed Caruso American memorial foundation were discussed at a meeting of the temporary committee headed by Dr. Antonio Stella. Invitations were sent out to several persons asking them to serve on the permanent joint committee of native and foreign born Americans.

"The purpose of the foundation," said Dr. Stella, "is more ambitious than was at first contemplated. It will seek to make the United States preeminent in music. We have taken up the question of free scholarships for talented boys and girls, as well as the need for opportunities for adequate training under renowned masters of Europe for young American artists of promise."

A memorial service was held on Sunday at the Campbell Funeral Church and a mass was sung at the Church of Madonna Loretto on Tuesday.

Other memorial services have been held in Chicago and also in Havana.

Mrs. Caruso has expressed the desire to live either in Naples or on the estate Caruso possessed in Tuscany, but said she would first go to New York to settle her husband's affairs.

* * *

Greenwich Follies Rehearsing

"The Greenwich Village Follies 1920," started rehearsals August 11, under the direction of John Murray Anderson, at Bryant Hall. This company goes to Chicago for a long run.

* * *

"Bluebeard's Eighth Wife" Soon

William Harris, Jr., has selected Thursday, September 8, as the opening date for Ina Claire in "Bluebeard's Eighth Wife," at the Ritz Theatre.

TELLEGEN SUES GERALDINE FARRAR FOR SEPARATION

Actor Charges Singer With Desertion—Sensational Accusations Promised

LOU TELLEGEN has begun suit for separation from Geraldine Farrar in the Supreme Court of Westchester county, according to Harry N. Steinfeld, his attorney. Mr. Tellegen, among other things, alleges the singer deserted him.

Miss Farrar's attorney, Alvin Untermyer, asserted that no papers whatever, either in a separation suit nor in any other proceeding, has been served upon his client.

Mr. Tellegen began the suit, his lawyer said, only after he had tried unsuccessfully for eleven days to enter his Seventy-fourth street home. The door was barred against him, the locks were changed. Mr. Tellegen as a result has taken up temporary quarters at the Ritz-Carlton.

Mr. and Mrs. Tellegen are said to have been living together intermittently until a month ago, when Mr. Tellegen went to Long Beach for a vacation. It was there that definite trouble started, although there had been friction for a long period, and friends of both were aware that court proceedings were imminent.

A counter suit has been promised, though it has not yet developed.

There will be other grounds besides desertion, according to Mr. Tellegen's attorney. Charges of a sensational nature against Miss Farrar will be contained in papers which will be filed soon.

Mr. Tellegen came to this country with Sarah Bernhardt in 1910. He married Miss Farrar February 8, 1916.

Miss Farrar has been arranging the music for Battaille's "Don Juan," in which Mr. Tellegen will appear next week. The three last pictures in which they appeared together were "The World and Its Woman," "Flame of the Desert" and "The Woman and the Puppet."

De Costa Producing

A new producing corporation has been organized of which Leon De Costa, the composer, is the president, under the name of Leon De Costa, Inc. The firm with offices in the Fulton Theatre Bldg., will produce musical and dramatic productions. The first venture will be a musical production entitled "Page Miss Venus," the book by Lewis Allen Brown and Adelaide French, lyrics and music by Leon De Costa, with a cast of six principals and twelve girls the show will go into rehearsal during the latter part of August and is scheduled to come into New York City in October.

* * *

Harling Writing Music

Special music for Edwin Milton Royle's romantic drama, "Lancelot and Elaine," in which Pedro de Cordoba will be featured at the Greenwich Village Theatre in September, is being written by Franke Harling. Mr. Harling wrote the incidental music for many of Mrs. Fiske's plays.

* * *

Ziegfeld Roof Reopening

F. Ziegfeld, Jr., has announced that the new "Midnight Frolic" on the New Amsterdam Roof will open August 29 and will represent an entirely new type of entertainment at its reopening. A huge soda fountain with an imported soft drink mixer from Monte Carlo will be a feature.

* * *

"The Hero" Rehearsing

Rehearsals will start this week for Sam H. Harris's forthcoming production of Gilbert Emery's play, "The Hero." Richard Bennett will be the featured member of the cast and Robert Ames will be seen in the role he created when the play was presented last spring at matinees.

* * *

"Scarlet Man" Soon

"The Scarlet Man," a farce-comedy by William Le Baron, will be presented by Charles Dillingham at the Henry Miller Theatre on August 22.

Gets Artzybasheff Plays

Benjamin Glaser has purchased the exclusive American and English rights of Michael Artzybasheff's dramas "Jealousy," "Enemies," and "The Law of the Savage." The purchase was made from André Villard, Artzybasheff's life-long friend and representative, through Messrs. Bickerton, Wittenberg & Fleisher, acting on his behalf in New York. "Jealousy" had a long run in Europe and is scheduled for production in America at an early date. The dramas will be published in book form by Boni & Liveright in the early fall.

* * *

Jessie Bonstelle to Produce

Jessie Bonstelle, in association with the Shuberts, will present in New York the first week of September, a new play entitled "The Triumph of X," by the late Carlos Wupperman. The play was given a trial in Detroit in the spring. The author of the play is the brother of Ralph and Frank Morgan.

* * *

Another Negro Show

"Put and Take," a new colored musical cocktail by Irvin C. Miller, will be presented at the Town Hall, Saturday afternoon, August 13. There will be a company of seventy-five colored artists and a twenty-five-piece orchestra. The McCormick Producing Co., Inc., is the producer.

* * *

"All Star Idlers" Here

"The All Star Idlers" opened at the Eltinge Theatre on Monday night for a return engagement of one week. The "Idlers" played one performance at the Shubert Theatre recently after the regular performance of "Just Married."

* * *

Elsie Janis Returning

Elsie Janis will return to America on August 24 to appear for a limited period in a play not yet announced by Charles Dillingham. She then goes back to Paris to play "Peg o' My Heart" in French.

Equities—XXVI

CLIFTON WEBB
Comedian and dancer par excellence who is prominent in A. E. A. affairs

William A. Brady Sued

Charles E. A. MacGeachy, publicity man, has begun an action in the Supreme Court, charging that "The Fighting Man," a book written and published by William A. Brady, the theatrical producer, libels him to the extent of $250,000. Passages in the book, the complaint states, impute to Mr. MacGeachy a violation of the criminal laws of Minnesota, a wanton evasion of trial, and an attempt to cheat Charles Frohman out of $15,000.

* * *

"Mask of Hamlet" Modern

In order to correct several misconceptions, the management of "The Mask of Hamlet" which opens at the Princess Theatre, August 22, announces that the play is a play of modern New York life and is in no way to be confused with any play of Shakespeare's. It is the work of Ario Flamma who has written many plays which have been produced and Flamma is an Italian, by decent, but an American citizen.

* * *

"Drifting" Opens

"Drifting," William A. Brady's new production for Alice Brady, by John Colton and D. H. Andrews, opened at the Globe Theatre, Atlantic City, Aug. 8th. The cast includes Charles Richman, Florence Auer, Mme. Marguerite Barry, Herbert Ashton, Clarence Derwent, Margaret Linden, Leward Meeker, Harry Redding, M. J. Rale and Wm. Blaisdell.

* * *

"The Detour" for New York

"The Detour," by Owen Davis, recently tried out in Atlantic City by the Shuberts, has been placed in rehearsal preparatory to its Broadway presentation. Augustin Duncan is staging the production, and plays the leading male role. Opposite him is Effie Shannon.

* * *

Two Shows Move

Owing to the opening of "Honors Are Even" at the Times Square Theatre Wednesday, "The Broadway Whirl," which has been occupying that house, moved to the Selwyn, and "Snapshots of 1921," moved from that theatre to the Apollo.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Attend Monthly Meetings

Equity Bulletin Always to be Found in the Office of the Association

The case of Vinton vs. McArdle turned out to be another one of those friendly enemy affairs. In fact, the principals and umpire alike agreed that the while matter was a misunderstanding and not a case for arbitration. The principals were left together to reach an amicable settlement and, as they could not agree on a matter of $25, a coin was flipped.

Mr. Vinton won the coin toss. Mr. Hobbs will send a check for the amount to this office upon his arrival in Boston. And so the matter ends, with everyone the best of friends.

There are fifteen thousand people employed in motion pictures, according to statistics from a Los Angeles bank. Dividends paid by movie companies last year amounted to four million dollars, while the valuation of motion picture products was nearly one hundred and fifty millions, with payrolls and expenses exceeding forty millions. The movies can stand the slump of the last few months—in fact, already they are coming out of it.

The managers, it is announced, will hold a convention in a week or two to put the world right again, incidentally "regulating" the salaries of actors, stage hands and so forth. This announcement is made regularly every three weeks, it seems. Sometimes they are going to get together in Washington to persuade Congress to legislate the actors into submission and sometimes they are going to Albany to straighten out matters there.

We wish they *would* hold one of these conferences. It might do a lot of good—for if enough managers get together they will certainly vote for the interests of the majority. And the majority, in this case, is not with any one group. It is spread out over the country in thousands of small theatres whose managers neither hate nor fear Equity, but appreciate the cooperation which they receive from our organization and are willing to extend a similar cooperation to us. But, we fear, this convention talk is just another one of those terrifying gestures which managers are in the habit of making when actors are about.

Cold facts seem to forecast a prosperous season. The railroads must get business and they will do so by offering cut rate inducements. This in turn will induce the road manager to get busy and stop blaming Equity for all his troubles.

The public want entertainment—in fact, it paid nearly two million dollars to see the Dempsey-Carpentier fight. All the beaches and open air resorts have had a record season. The theatres which have remained open have done a consistent business, despite the longest hot spell ever known. This does not look as if the public's buying strike had extended to the theatre.

There is a new Equity baby—the daughter of Mr. and Mrs. Frank McCormack, the janitors who have kept such splendid order in Equity's headquarters for the past eighteen months.

FRANK GILMORE.
Executive Secretary.

Is That So!

HOWARD HICKMAN, author of "The Skirt," in which *Bessie Barriscale* will make her return to the stage, will himself play one of the parts.

Theresa Maxwell Conover has been added to the cast of "Don Juan."

Al Herman is announced by The Bohemians, Inc., as one of the principals in "The Greenwich Village Follies 1921."

Barney Gallant, manager of the Greenwich Village Theatre, and one of The Bohemians, Inc., brought back from Europe several new scenic effects which will be used in "The Greenwich Village Follies 1921," and also manuscripts and music for three new musical plays.

William E. Hollman, who played the Italian chef in "Enter Madame," last season, underwent an operation for appendicitis at St. Joseph's Hospital, Far Rockaway, and expects to be able to leave the hospital soon and join "Enter Madame" in Boston.

Charles Richman

has been engaged to create the leading role in *Alice Brady's* new play, "Drifting."

Jess Dandy, who is appearing in "Just Married" at the Shubert Theatre, has purchased a country home in Hudson Park, adjoining Fieldston.

James Spottswood has been engaged by *Oliver Morosco* for "Wait Till We're Married," the comedy by *Hutcheson Boyd* and *Rudolph Bonner*.

Edward Emery will appear in "Sonya," the Marc Klaw, Inc., production opening at the Forty-eighth Street Theatre on August 15.

A. Romaine Callendar and *Harry Ashforth* have been added to the company that Charles Frohman, Inc., is engaging to appear with *Otis Skinner* in "Blood and Sand."

William Hodge has started rehearsals of his new comedy, "Beware of Dogs."

Josephine Royle will be cast as "Elaine" and *Selena Royle* as "Queen Guinevere" in their father's play, "Lancelot and Elaine."

Eleanor Painter

has set aside three evenings a week to teach voice culture to girls of the chorus of "The Last Waltz."

Valodia Vestoff, a grandson of *Veronine Vestoff*, famous classic dancer, will be seen in a combination of classic and eccentric dances in "The Greenwich Follies 1921."

William Kurth, who has been associated with the Ziegfeld Roof, has been engaged to act as manager for the country road house, "The Pavilion Royal," on the Merrick Road.

Harold Eaton has been engaged to appear in support of *William Hodge* in "Beware of Dogs."

Madeline Delmar has been selected by Charles Frohman, Inc., for an important part in "Blood and Sand," in which *Otis Skinner* will open at the Empire Theatre, September 20.

Peggy Hope, who is said to have the most beautiful limbs and ankles of any girl on the American stage, has joined "The Greenwich Village Follies 1921."

Emma Haig

and *Richard W. Keene* have been engaged by *Sam H. Harris* for *Irving Berlin's* "Music Box Revue," which will open early in September.

Raymond Hitchcock has been appointed head ladder holder in the Great Neck Volunteer Fire Department.

Mlle. Mistinguett, French singer, dancer and actress, has signed a contract with *New Wayburn* to appear in New York next spring under his management.

Helen Menken

has been engaged for the cast of "The Triumph of X," a play by the late *Carlos Wupperman*, which *Jessie Bonstelle*, in association with the *Shuberts*, will present in New York soon.

Ann Davis has been engaged to play the leading feminine role in support of *William Hodge*, in "Beware of Dogs."

John Wenger has been engaged by the Selwyns to design the scenic production of *Martin Brown's* play tentatively called "The Great Music."

Rene Riano and *Rose Rolando* have been engaged by *Sam H. Harris* for *Irving Berlin's* "Music Box Revue."

Fred R. Hoff, who recently came to New York from the Pacific Coast, has been signed by The Bohemians, Inc., as musical director for this year's "Greenwich Village Follies."

Frank Webster, a young English tenor, will be in the cast *Henry W. Savage* is assembling for his new production of "The Merry Widow."

Gordon Ash

has become a member of the cast supporting *George Arliss* in "The Green Goddess."

Raymond Bloomer has been engaged by *Brock Pemberton* for one of the principal roles in "Swords."

Harry Hall is to be the stage manager for *Ned Wayburn's* "Town Gossip," which is now in rehearsal.

Iden Payne will form his own producing company this season and will himself return to the stage as a player.

Leighton Stark has been engaged for the cast of "Beware of Dogs" in support of *William Hodge*.

"Six Cylinder Love" Coming

The first Sam H. Harris production of the season will be "Six Cylinder Love," by William Anthony McGuire, which will open at the Sam H. Harris Theatre, August 29, with Ernest Truex the featured member of the cast. June Walker will have the role opposite Mr. Truex and the cast will include Donald Meek, Eleanor Gordon, Betty Linley, Kenneth Hill, Calvin Thomas, Ralph Sipperly, Berton Churchill, Fay Walker, Howard Hull Gibson and John Scanlon.

Benefit at Mamaroneck

The annual benefit for the Police and Firemen's Pension Fund of Mamaroneck was given at Harbor Island Park Tuesday. Thirty-five Keith vaudeville acts took part. E. F. Albee provided a specially equipped stage for the performance, of which Jules Delmar took charge.

Gets Russian Company

E. Ray Goetz has made arrangements for the American appearance of a Russian company known as the Chauves-Souris company. Before the war they were well known throughout Europe, and during the past year they have been appearing in Paris with great success.

"The Skylark" to Continue

"The Skylark" will continue indefinitely at the Belmont Theatre, according to an announcement from the management. The determination to close was arrived at because of the temperature. Certain revisions in the play have been made.

New Play by Brady

"Superstition" is the title of a new mystery play by Col. Jasper Ewing Brady, which will go into rehearsal on Aug. 15th, under the direction of Lee Morrison.

Photos by Mishkin

Mabel Normand, who has just completed "Molly O," a feature which marks her return to Mack Sennett's fold of stars, has long been famous for her pulchritude.—

—As the heroine of "Molly O" she is said to have ample opportunity to be grave and gay—but chiefly gay, and in one episode she appears as Cinderella

DRAMATIC MIRROR

IRENE RICH — *Popular film player who is appearing with great success in Goldwyn pictures. She will shortly be seen in "The Invisible Power."*

The New Plays

"TANGERINE"

Julia Sanderson in New Musical Comedy

Musical comedy in two acts by Philip Bartholomae and Guy Bolton. Lyrics by Howard Johnson. Music by Carlo-Sanders. Staged by George Marion and Bert French. Produced by Carle Carlton at the Casino Theatre, August 9.

A Warden	P. A. Leonard
Jack Floyd	Harry Puck
Lee Loring	Allen Kearns
Fred Allen	Joseph Herbert, Jr.
Dick Owens	Frank Crumit
Shirley Dalton	Julia Sanderson
Kate Allen	Martha Lorber
Elsie Loring	Becky Gaulle
Mildred Floyd	Gladys Wilson
Noa	Jeanette Methven
Clarence	Wayne Nunn
King Home-Brew	John E. Hazzard
Tangerine Police Force	California Four
Akamai	Mary Collins
Huhu	Victoria Miles
Kulikuli	Helen Frances
Pilikia	Nerene Swinton
Ukola	Carolyn Hancock
Polihu	Ruth Rollins
Aloha	Hazel Wright
Aloha Oe	Grace De Carlton

"Tangerine" will be a moderate success. It will not set the musical comedy world afire, but it's a better entertainment than many musical comedies I have seen. Which is about all that can be said about it—either for it or against it. One of those "Oh, it's all right" things which happen along every little while. The Casino houses it, but it's not exactly what used to be known as a Casino show. Still, the Casino type has passed with *Jimmie Powers*.

As to the proceedings Messrs. *Bartholomae* and *Bolton* seem to me to be the chief offenders. They have taken a story or an idea and denatured it. We get milk and water instead of a good, strong story. And in spite of this being a musical comedy that is exactly what it needed.

The idea isn't half bad. Three chaps are in Ludlow Street jail for alimony. A friend gets them out and takes them and their wives by a ruse—to a South Sea Island. Here an American is king (?) and has eight wives. The wives, according to the custom, do his bidding. The American wives, it is planned, are to do the same. But the men find that having the women work for them is a bore. And there you are.

The music and the story are not well blended. When the story gets going, a number ends it. And what might be a capital satire is neither a satirical comedy nor a funny musical comedy. The laughs are few and far between. And from *Philip Bartholomae* and *Guy Bolton* we expect laughs at any rate. The music is occasionally pretentious. *Carlo-Sanders* wrote it. I have never heard of him before. The only melody I remember is one which *Frank Crumit* and *Dave Zoon* wrote, "Sweet Lady."

And that reminds me that *Frank Crumit* was wasted. He is decidedly a character comedian. Not a leading man. He gave a fair account of himself but he should have been allowed to romp instead of holding *Julia Sanderson*.

Miss Sanderson is charming but her sameness is alarming. I liked *Jack Hazzard* in spite of his material. Young *Allan Kearns* was the best of the others. Here's a youngster who will arrive e're long. No one else but *Becky Gaulle* mattered.

S. Jay Kaufman.

Julia Sanderson at the Casino in "Tangerine"—Ernest Truex in "Six Cylinder Love"—Alice Brady Opens Season in Atlantic City

"SIX CYLINDER LOVE"

Ernest Truex in Automobile Comedy

Comedy in three acts by William Anthony McGuire. Staged by Sam Forrest. Produced by Sam H. Harris at Long Branch, N. J., July 18.

Richard Burton	Donald Meek
Geraldine Burton	Eleanor Gordon
Phyllis Burton	Betty Lindley
Mary	Fay Walker
Margaret Rogers	Jane Anderson
Bertram Rogers	Calvin Thomas
Harold Winston	Keneth Hill
Gilbert Sterling	Ernest Truex
Marilyn Sterling	June Walker
William Donroy	Ralph Slipperly
George Stapleton	Berton Churchill
Mr. Jenkins	Harry Hammill
Tom Johnson	Howard Hull Gibson

With *Ernest Truex* as the central figure, almost any play becomes interesting. This dapper little player with his ingenuous manners, surprised glances, and refined, but thoroughly vigorous distress, is a distinctive personality. He is more,—a real actor who puts over his effects with a method so subtle and deft that it is never discernible.

His newest medium, "Six Cylinder Love," is a play which makes its strongest appeal for success by means of surprise twists in the plot, twists which bring smiles, tears, and complete reversals in conditions. The plot concerns the fortunes of a newly-married pair who fall prey to the passion for automobiles and proceed to buy one. As a result, their personal, social, marital and business relations become hopelessly involved. They find the machine so expensive that they have to mortgage their home, and this act leads to more serious consequences and even a theft. He is confronted by temptation in the shape of his employer's money and he straightway helps himself. The employer discovers the loss, and there follow a number of intense scenes in which tears, pathos, comedy and the commonplace all intermingle. It would be a pity to tell how the story works out, but this much may be said: it is relatively consistent and leaves our now somewhat pathetic hero in his old smiling mood. The scenic and costume effects were in no way remarkable, and the cast, with the exception of *June Walker*, *Ralph Sipperly* and *Kenneth Hill*, did no conspicuously brilliant work.

John S. Vezt.

"DRIFTING"

Alice Brady Plays in Atlantic City in New Play

As a subject of mystery, it will doubtless be many, many years before the charm of China and the Orient will wear away. When we permit our imaginations to wander in this direction, no extravagance seems impossible, no preternatural occurrence beyond reality. The slogan is, evidently, "Anything can happen in China," and the plays, movies and stories apply the rule zealously. Oddly enough, the epidemic of recent oriental plays, most of them highly fallacious, has not yet gratified public requirements. "The Son-Daughter," "East is West," "His Chinese Wife," "The Lady of the Lamp," a highly colorful group of what purports to be China, had at least one overwhelming merit—charm. But "Drifting," the newest play of the season, positively lacks this. As a matter of fact, it resembles nothing so much as a chromo adaptation of a Thomas Burke's "Limehouse Nights," with the beach combers, and the muckers, and the derelicts, and the chinks, and the dopes, leering through dirty cellar windows and veering around dark alleys and ugly passageways.

In this atmosphere is born what is intended to be a great and lofty love, the love of Cassie Cook of the Yellow Seas for Bad Lands McKinney, a soldier of fortune. These two, after numerous experiences in the world of sin and suffering, are drawn into a strange alliance. They find that some white men are to be murdered and together they heroically struggle to protect them, incidentally using supposedly supernatural warnings to terrify the pursuers. The man and the woman are thus brought together in a noble act—perhaps the first worthy one in their lives, and from their sympathy comes a love.

To say that the play ends happily would be to deprive the reader of the suggestive stimulus which all writing should possess. To say that it would make a good movie would be to do the same. Nevertheless, *Alice Brady* is very lovely in her experiences, and *Charles Richman*, as usual an expert actor.

Margaret Linden is seen as an English noblewoman of the blase type; *Florence Auer* plays the keeper of a gambling place notorious in the Orient; *Margaret Barry* is a picturesque Tartar woman; *Clarence Derwent* is a Chinese nobleman; and others are *Leward Meeker*, *Harry Redding*, *M. J. Rale* and *William Blaisdell*. The settings are exceptionally well done.

Curtis Drummond.

BROADWAY TIME TABLE—Week of Aug. 15th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bat	Fiske Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$8,000
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	*Amusing revue*	June 8	Selwyn	West 42d	8.30—W. & S. 2.30	$8,000
Dulcy	Lynn Fontanne	*To be reviewed*	Aug. 13	Frazee	West 42d	8.30—W. & S. 2.30	1st week
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Gettie Gertie's Garter	Hazel Dawn, Walter Jones	*Old-fashioned farce*	Aug. 1	Republic	W. 42d	8.30—W. & S. 2.30	$9,500
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$8,000
Honors Are Even	William Courtenay, Lola Fisher	*To be reviewed*	Aug. 10	Times Square	West 42d	8.30—Th. & S. 2.30	1st week
Just Married	Vivian Martin, Lynne Overman	*Amusing farce*	Apr. 26	Shubert	West 44th	8.30—W. & S. 2.30	$6,500
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—*No Mats*	$16,000
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Lilion	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
March Hares	Adrienne Morrison, Lucile Watson	*To be reviewed*	Aug. 11	Bijou	W. 45th	8.30—W. & S. 2.30	1st week
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	*Charming English comedy*	Feb. 28	Garrick	West 35th	8.30—Th. & S. 2.30	$4,000
Nice People	Francine Larrimore	*Well-acted social comedy*	Mar. 2	Klaw	West 45th	8.30—W. & S. 2.30	$9,000
Nobody's Money	Wallace Eddinger	*To be reviewed*	Aug. 17	Longacre	West 48th	8.30—W. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Scandals of 1921	George White, Ann Pennington	*Amusing revue*	July 11	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63d Street	West 63d	8.30—W. & S. 2.30	$4,500
Snapshots of 1921	Lew Fields, DeWolf Hopper	*Summer revue*	July 25	Apollo	West 42d	8.30—W. & S. 2.30	$10,000
Sonny	Emma Dunn, Ernest Glendinning	*To be reviewed*	Aug. 16	Cort	West 48th	8.15—W. & S. 2.30	1st week
Sonya	Violet Heming, Otto Kruger	*To be reviewed*	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	1st week
Tangerine	Julia Sanderson	*Reviewed in this issue*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	1st week
The Teaser	Jane Grey, Faire Binney	*Reviewed in this issue*	July 27	Playhouse	West 48th	8.30—W. & S. 2.30	$7,500
Two Little Girls in Blue	Fairbanks Twins	*Nautical musical comedy*	May 3	Cohan	Bway & 43d	8.30—W. & S. 2.30	$10,500
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Whirl of New York	Dorothy Ward, Adelaide & Hughes	*Good Winter Garden show*	June 13	Winter Garden	Bway & 50th	2.00—T. Th. & S. 2.00	$15,000
Ziegfeld Follies	Raymond Hitchcock, Fannie Brice	*Gorgeous revue*	June 21	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity

In the Song Shops

By Jim Gillespie

Tim Brymn Starts Jazz Reform—Jack Mills Gets Caruso Song—Barron and Daab Talk About Broadway Hits

HARRY HOLMAN

Finishes his New York run of six weeks at B. F. Keith's Palace Theatre, this week. Booked solid, Keith and Orpheum time, until 1922. Thanks to managers and my representative, Mr. Thos. J. Fitzpatrick

"MUSIC hath charms to sooth the savage beast, but if there are any soothing charms attached to the ear-splitting bedlam of the present-day jazz, I fail to find them."

Lieut. Tim Brymn had the floor and knowing his reputation as a bandmaster and musician we lost little time in tilting our head so as to get an earful of gossip pertaining to the death of innocent music with jazz bands as the executioners.

"Now I don't say that jazz bands should be eliminated. No, siree. But I do maintain that the nerve-racking screeches of various instruments and the antics of an acrobatically inclined trap drummer should be discarded immediately. That is not music. It is merely a horrible conglomeration of discords which means but one thing, insanity. When a number is passed around, do the musicians play it according to the score? Yes, until they become familiar with it, and then what happens? They immediately fall upon the innocent number, forget all about the score, test their lungs by seeing who can make the most noise, and by the time they have finished manhandling the piece, the poor number, almost unrecognizable, is ready for an early burial. Take your grandstand trap drummer for instance. Instead of keeping his sticks in the vicinity of his drum, he insists upon

Decorating the Ceiling

with them. Is that written in the score? I should say not. Does that help the number? Not so you could notice it; on the other hand it merely serves to detract. Very often you will run across a drummer who insists upon going on a rampage which results in the screaming of sirens, the rattle of cymbals, the pounding of tom-toms, and various other noises which completely drown out the melody. They forget that they are but part of the organization and that the rest of the men are supposed to be heard. After watching the actions of some drummers I have come to the conclusion that they missed their vocation by not becoming acrobats. It may interest you to know that a few days ago I presided at a meeting of colored musicians for the purpose of discussing the methods used by our present-day jazz bands. I laid stress upon the importance of their following the score and doing away with the individuality which is so characteristic of many musical organizations. So let's work together and play our parts as written, for working together means but one thing—harmony, and harmony means music.

You Have to Hand It

to the songwriters when it comes to taking advantage of a new idea When the word was flashed that *Caruso* had passed into the great beyond, the majority of people sadly shook their heads and murmured "too bad," and then proceeded to forget about the matter. But such was not the case with *Jack Stanley* and *George Little*. These boys decided that the public should not forget the great tenor, which resulted in their writing a song entitled *They Needed A Song Bird In Heaven So God Took Caruso Away*. The title was suggested by *George Brown* and the number is being published by *Jack Mills*. Though but a few days old, it has been placed with a number of big time acts, including *Patricola* and *Jack Boyle*. Quick service? We'll say so.

Speaking of Jack Mills

reminds us that the 45th Street hustler has just made arrangements with Zoeller Publishing Company of Louisville, Ky., which gives him the exclusive publishing rights of *I Aint Givin' Nothing Away*, a tantalizing rag written by *Louis Zoeller*. We hope the title of the number will not make a hermit out of *Jack*, even though the music business at the present time isn't exactly double forte. Whaddaye say, *Jack?*

We Got Mixed Up

in the company of *Ted Barron* and *Fred Daab* the other day, and believe it or not, they are a tough pair of birds to be fed to. *Ted*, as you no doubt know, holds a healthy job with the *Broadway Music Company*, but job or no job, he is still the plain every-day *Ted* without the royal title of Mister being tacked in front of his wellknown monicker. *Fred* will be remembered as the smiling orchestra leader who swung a baton at the Palace theatre for eight long years, and who has since been appointed General Musical Director for Shubert vaudeville. We discovered *Fred* and *Ted* hiding behind a Havana smoke screen in the latter's office, and judging from the barrage they threw in our direction, they are well up in their parts and should experience no difficulty in playing the big bosses. Enter the timid news hound in search of scandal, with *Ted* and *Fred* working down stage so as to extend the usual four fingers and thumb. *Ted* leads with the following speech:

"*Fred*, you are conceded to be a leading authority on music, and

You Are a Genius

when it comes to picking songs. Of all the songs you have heard, what numbers stand out as being the best?"

"Well," replies *Fred*, "*Ilo* looks very good to me. It's an oriental number and was featured at the Capitol Theatre last week."

"Yes," replies *Ted*, "*Ilo* is a great number. In order to be boosted by a man of your reputation, it would have to be a great number. What other songs look good to you?"

"Now that is something which requires thought," replies *Fred*. Let me think." (Business of *Fred* concentrating with *Ted* doing the usual straight, and the news hound doing a wonderful sap). "There are two other dandy songs," remarks *Fred*, after coming out of his trance, "*Anna In Indiana*, which was featured at the Rialto last week, and *Sunnyside Sal*."

"Well, now you have the right dope," remarks *Ted* to the news sniffer, "and this man knows what he is talking about. Who is handling the numbers? Well, you might say that the *Broadway Music Company* is publishing them. Yes, you're entirely welcome. Take the elevator down, it will help keep the crease in your trousers. Good day."

Best Selling Music Rolls

AEOLIAN—Fox Trot, I Know Why (3945); Waltz, Biltmore (303103).

Q-R-S—Fox Trot, Sally, Won't You Come Back (1631); Waltz, Stand Up and Sing to Your Father an Old Time Tune (1620).

REPUBLIC—Fox Trots, Drifting Along With the Tide (73418); Love Will Find a Way (74218).

Best Selling Records

COLUMBIA—Fox Trots, Happiness (3428), Hickman's Orch.; Where's My Daddy Now (3421), Ted Lewis.

EDISON—Fox Trots, Make Believe (50806), Ray Perkins; Second Hand Rose (50832), Broadway Dance Orch.

PATHE—Fox Trots, Mimi (20574), Merry Melody Men; My Cherry Blossom (20576), Benny Krueger and Orch.

VICTOR—Fox Trot, Oh Me! Oh My! (18778), Paul Whiteman's Orch.; Waltz, Drowsy Head (18771), Perera & Franchini.

Is That So!

The *Riviera Music Co.* have taken over a new number entitled *All Of You*, which will be released immediately. It is a ballad and was written by *McPhail* and *Espey*, who also wrote *Some Little Bird*. The *Riviera Co.* are congratulating themselves upon landing the number, owing to the number of publishers who made bids for the song.

Dave Ringle wants you to know that his number, *Melon Time in Dixieland*, is rapidly coming into season and that so far it has been recorded on eight mechanicals. *Leo Feist* is fathering the number, and when the melon is divided, *Dave* figures on getting an extra large share. He and *Jack Frost* have just completed a red hot Blues number entitled *Puttin and Takin*, which looks mightily profitable, so far as the Takin is concerned. Jingle, jingle, who said royalties?

Joe Davis, of the *Triangle Co.*, is laughing over the fact that *Weepin* is to be recorded on the O-Keh records this week, by *Mamie Smith*. Gee, we almost forgot to tell you that *Dave Ringle* wrote the song, and in order to please *Jim Durante*, we must tell you that *Daddy* was recorded on the O-Keh records last week by the above singer.

Sidney Mitchell, of the *Remick* firm, claims the distinction of being the first writer in the history of the firm to have his numbers on the front and back of the orchestrations which are sent out to the many thousands of members of the Remick Orchestra Club.

"See," proudly remarked *Sidney*, "*Saturday* is on one side and *Remember the Rose* is on the other." And sure enough they were. Congrats, *Sidney*.

Vincent Sherwood, General Manager of the *McKinley Co.*, has gone to the country for a short vacation. *Main Street* is still *Vincent's* permanent address.

Joe Goodwin is now connected with *Stark and Cowan*, and is hard at work on his new number, *I Wonder Who*, which is being published by the above firm.

Best Selling Sheet Music

FOX TROTS—All By Myself, Berlin; Ain't We Got Fun, Remick; Fooling Me, Robert Norton.

WALTZ—Peggy O'Neil, Feist.

DRAMATIC MIRROR

ALICE LAKE

Popular star of Metro pictures who reveals her emotional powers in her newest feature, "Over the Wire"

At the Big Vaudeville Houses

Emma Haig at the Riverside — Harry Holman at the Palace — New Brighton Has Valeska Suratt — The Chicago Majestic—At Other Houses

AUDIENCE LIKES RIVERSIDE SHOW

Emma Haig, Clark and Bergman and Others Please

The attendance at the Riverside Monday evening was very good on both floors. It was not an unusually good show as far as the layout was concerned, even though the audience was enthusiastic over two acts on the program.

Claude Anderson and *Leona Yvel* in their novelty offering, gave the show a good start. Both are talented and perform their work artistically.

Edward Foley and *Lea Leture*, in musical comedy divertissements, put over their peppery turn to good advantage. They were accorded several bows.

Emma Haig with *Richard W. Keene*, were programmed on No. 3, but closed intermission instead. Both *Miss Haig* and *Keene* are first-rate dancers, and their entire repertoire was more than appreciated. They had to take an encore, after which several bows followed.

Harry Delf, billed as the "Popular Broadway Favorite," singing his own compositions, scored with his material, especially his character studies. His "Monkey" dance for his finish, brought him back for an encore.

Gladys Clark and *Henry Bergman*, assisted by the *Crisp Sisters*, were one of the two acts that the audience appreciated more than the rest of the bill. Opening with a "Blue Sunday" number, they gave the act a fast start. The *Crisp Sisters* offered two prettily arranged dances. *Clark* and *Bergman* sang several popular songs including *Broadway Blues*, *Land Of Old Black Joe*, *All By Myself* and *Home Again Blues*. These last were sung for their finish, in which they were assisted by a "plugger" in the audience. The act opened intermission.

Princess Ju Quon Tai, programmed to open intermission, appeared earlier on the bill. She has a pleasing way of her own in putting over her numbers and did exceedingly well.

Erwin and Jane Connelly offered their new act entitled "I Hope To Die," holding down next to closing very well.

Wellington Cross, assisted by *Dean Moore*, closed with a corking turn. *Cross* held the entire house in until the finale of his act. This musical comedy favorite had to take several bows on his exit.

ROSE.

* * *

PALACE BILL MILDLY AMUSING

Harry Holman Makes Biggest Hit of Show

There have been much better bills at the Palace this season than the one which is now holding forth there. A good many things combine to bring this result about, one of them being an orchestra that has not been working together for very long. Considering the job it had before it, it acquitted itself creditably, but many of the acts suffered.

Elly, "The Little Marvel," opens with some good juggling feats that gives the bill a good start. *Bill Robinson* follows.

Harry Holman with his clever playlet, "Hard Boiled Hampton," repeated his usual success Monday afternoon, his characterization of the title-role being a gem of comedy acting. He gets a lot of variety into his work and can produce serious effects as easily as laughs, and vice versa. His was the biggest hit on the bill.

Miller and Mack return to the Palace again with their same act, and failed to make their usual hit. The act is a good one, but for some reason did not get over strong.

The first half closes with *Crane Wilbur* and *Martha Mansfield* in "Right or Wrong," a skit that has to deal with the law as administered in our courts of justice. It was written by *Samuel Shipman* and *Clara Lipman*, and has some good points, though it is not yet in working shape. *Wilbur* does fine work, and *Miss Mansfield* is as pleasing to the eyes as ever.

Else and Paulsen, assisted by *Henriette Wilson*, open the last half with a skating act that failed to arouse much interest. Some of the skating stunts are good, and all are well executed. *Miss Wilson* does some toe dancing that goes over well.

Bob Hall follows with his extemporaneous rhyming and song-making. As usual, everybody yelled out topics for him to sing about, and he closed to a big hand.

George Jessel in "Troubles of 1920" follows. The act is a little long, but *Jessel* works hard and puts it across.

Davis and Pelle close with an acrobatic act. Monday afternoon they had a hard time holding the crowd.

O'CONNOR.

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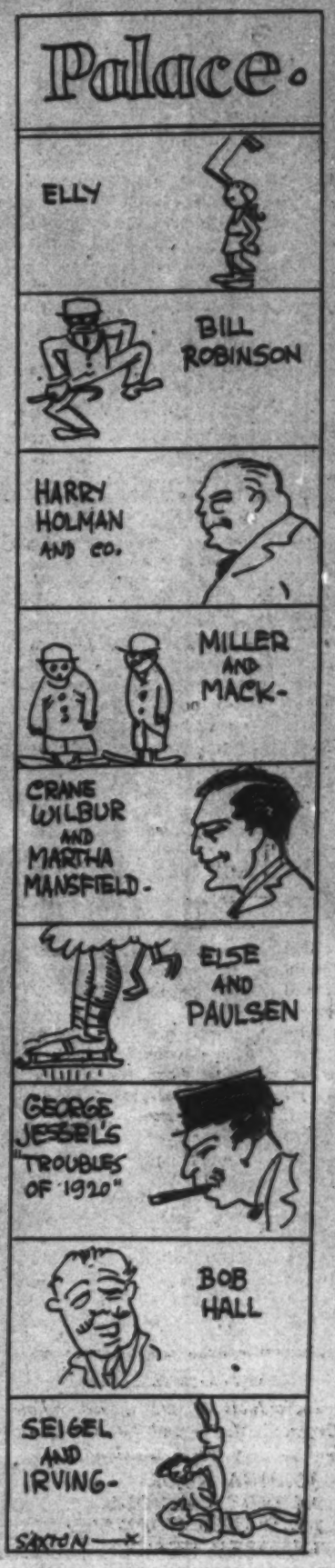
AMERICAN HAS GOOD BILL

Lee Mason and "The Honeymooners" Score

There is much original comedy in "The Honeymooners," a one-act comedy which *Jas. Kennedy* and company present effectively. The plot has to do with intimate love scenes disclosed through silhouettes revealed on blinds. Kisses and forgiveness also have a part in the comedy events.

McCormack and *Wirehill* amuse mildly with a somewhat conventional rapid fire comedy stunt, with octasional songs.

Little Joshi and company have a rather pretentious act which goes over well at the American and gives them ample opportunity for demonstrating their ability.



Appearing in highland costume, *Johnny Dove* gives a quaint program of songs and stories, ending well with clog and eccentric dancing.

A straight dancing act of great merit is presented by the *Gypsy Trio*, a skillful group of dancers who do all sorts of national dances. Their best numbers include a Russian Cossack divertissement and a whirlwind novelty.

An act that is an enigma and good entertainment is that presented by *Lee Mason* and company. Owing to the clever line of banter that *Lee* catters profusely over the footlights, one does not know if "she" is a real songstress or a remarkable female impersonator. Indeed, we know of no other entertainer who has even dared to imitate this act, and we offer our high praise for a stunt which has the merit of being new.

Other acts include *La Belge Brothers*, *Rollinson* and *Ruffin* and *Paston* and *Ysobel*. There is also an excellent program of good pictures including Viola Dana in Metro's "Life's Darn Funny," a Mack Sennet Comedy and the International News.

SOMS.

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CHICAGO—MAJESTIC

Pearl Regay and William Kent are Features

Pearl Regay is the chief feature of the bill at the Majestic this week, and is surrounded by a capable supporting bill.

The *Fillis Family* open with some trained horses that are very entertaining.

Matty Lee Lippard follows with her routine of songs, and makes a good impression. *Miss Lippard* makes a fine appearance, and puts her songs over well.

Smith and Barker follow with a sketch called "Good Medicine," which has a lot of laughs. The players work hard and manage to liven things up well.

Lloyd and Rubin are a great hit in a conglomeration of nut comedy that was one of the biggest applause-getters on the bill Monday afternoon. They know how to get all the value out of their material, and kept the house in a roar.

William Kent follows and as usual, goes over well. His personality and his manner of delivering his material are all in his favor. His present act is a good medium for him.

Pearl Regay offers her excellent dancing, assisted by *Ward de Wolfe* and the *Rialto Versatile Five*. This latter is an aggregation of musicians that is hard to beat. They are a real feature of the act, and help *Miss Regay* to score tremendously. It is one of the best dancing acts in vaudeville.

Adler and Ross come next in a comedy act, which includes imitations and songs. The best bit is *Adler's* ventriloquial stunt.

Cedora closes the show with a thrilling bicycle act in which he also utilizes a motor cycle. He kept the house seated without any difficulty.

CARL.

NEW ACTS

Valeska Suratt Appears in "Jade"

Some people have a genius for playing up their own personalities, for making their own names so attractive that no one can resist their spell. *Valeska Suratt* has such a power no matter what she may play and no matter how badly or well she may play it, people will always go to see her, drawn by the spell that she has created. In "Jade," her new act, *Miss Suratt* gives to the public her most pretentious act, a "psychological bit of mysticism" for which she has furnished the motive and which *Chester Du Vonde* has fitted into play form. It is, furthermore, a complete play with a real plot which concerns the vain attempts of an Oriental prince to outwit an American heiress. Shanghai is the locale and the characters concerned are Sing Duck, a Chinese servant; Elinore Catlin, (*Miss Suratt*) an American heiress; Prince Lu Chu, (*Howard Sinclair*); Tom Catlin, (*Ernest E. Pollock*) and Patrick Fitzpatrick, a part especially well done by *John Allman*.

Throughout three scenes of real beauty, *Miss Suratt*, assisted by her capable company, gives a performance that vibrates with life and the *Valeska Suratt* personality. Praise is due the rich beauty of the settings, for this is an act that is lavish, unusual and well worth seeing.

DAVIS.

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Fradkin and Jean Tell Offer Musical Act

There is real talent in the musical act which *Fradkin* and *Jean Tell* are offering, and when they have once gained confidence and become seasoned to vaudeville audiences they will doubtless make rapid and satisfactory progress. Just now, *Miss Tell* is a little bit nervous though her good voice and attractive face and form are assets which should give her confidence. Her song numbers include *Wake Up*, the most popular; *Mighty Lak a Rose*, with a really beautiful violin obligato; and the stereotyped *Tosti's Goodbye*. Stereotyped also are the numbers by *Fradkin*. It is really unfortunate that out of the great repertoire of violin music he cannot find something more original than Dvorak's *Humoresque*, Sarsate's *Gypsy Dance* and similar hackneyed compositions. His playing is good but new compositions would give him more manner and more popularity.

SOBEL.

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Erwin and Jane Connelly in New Playlet

Erwin and Jane Connelly are offering their new comedy skit entitled "I Hope To Die," at the Riverside this week. This new sketch has some very bright lines and laughable situations. It is a cleverly written story, the theme relating to a wealthy husband who insists that his wife, who he thinks married him for his money, should economize. The "suicide" bit is their one best bet for laughs.

The *Connelly's* carry their own drops and set that give the skit an artistic appearance. They have two capable assistants who do very little. At present the act needs a better finish is added, and the turn could be brushed up a bit. Then *Erwin and Jane Connelly* will have an act for the best of vaudeville.

ROSE.

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Sidney Landfield Working as a Single

Sidney Landfield, who formerly confined his efforts to playing piano for *Anna Chandler*, has branched out on his own, and is presenting a single which looks very bright for future work. Working in one and using a baby grand piano, *Landfield* goes into a routine of exclusive songs, all of which registered heavily. His number introducing the baby grand in which he remarks about its wonderful polish, legs, etc., was very well done and in a way which eliminated any suggestiveness. He works with the ease of a performer who knows his business, livens his numbers in a pleasing manner, makes a dandy appearance, and is an A1 salesman when it comes to selling his material.

GILLESPIE.

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Joe Doherty Presents a New Single Act

Sometimes in reviewing a new act, the writer wonders if his gratuitous criticism is ever applied by the player. Anyway, to come to the point, we wish that *Joe Doherty* would heed our suggestions. He has a pleasing voice of the pure Irish tenor type, and he has a good deal of "pep" and personality, but he could doubtless make his act a distinctive one by the employment of a skillful director, the addition of jokes that are newer and brighter, and the use of songs of a more pleasing character. His costume is also poorly selected. In short, *Doherty's* best bid is to get a good coach and more and better material. His voice, as we said, is a good one, and he has ability.

SOBEL.

(*New Acts continued on page 247*)

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SYRACUSE-KEITH'S

Vernon Stiles and Kennedy and Berle Hits

With the advent of cool weather the house got a great start, holding a real Monday night house filled to capacity.

The bill was given an upward rather than a downward "slide" in being opened by *Togo*, the Jap, a sort of a different opener, who got good returns with his famous rope slide.

Bud and Jack Pierson kept up the speed of the bill in their act a la Doyle and Dixon—"A Touch of Legmania."

The sketch spot was filled by *Joseph Bernard* and *Ines Ragan* in their new skit, "Who is She," by *Willard Mack*. One may personally ask questions of *Mr. Mack* as to his "who is she," but in his latest offering to vaudeville he has given us a good comedy playlet which, put over by *Bernard and Ragan*, kept the house in good spirits.

Vernon Stiles held the lights out in front, and ably rewarded the house with a fine selected and rendered program. "Our own American tenor" was in splendid voice, his program consisting of old rather than new numbers which seem to take doubly well in this town.

After "Aesops Fables," *Elisabeth Kennedy* and *Milton Berle* opened the second half of the bill in their skit, "Broadway Bound." These two juveniles won their way into the hearts of all and carried off the applause hit of the bill with their clever impersonations.

Farrel Taylor and Company had a tough time of it following these two artists but slowly warmed them up with their slap-stick and hilarious comedy. The musical end of the act shows but one good number in a little miss who handles the harp and accordion with rare skill, plus a world of pep and personality. This miss is *Corleta Diamond* and helped put the act on the applause column.

To finish a real fast bill, *Sebastian* and *Myra Sisters* closed with their dance diversement "Confetti," and although placed in a poor spot held them in en masse.

BENNETT.

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ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JOANNA ROOS.
ALBERT CARROLL.
FLORENCE NORMAND
MILDRED KEATS.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Home Again Blues	Clark and Burgess
Who'll Be The Next One To Cry Over You	Ed Janis & Co
I Wonder Who	Jack McGowan
All By Myself	Lena Varvara

AT PROCTOR'S, MT. VERNON

Van Hoven and Anna Chandler Are Features

A corking good bill is being presented at Proctors Mt. Vernon the first half with *Frank Van Hoven* and *Anna Chandler* dividing headline honors. *Helen* and *Henry Savage* opened with a novel sharpshooting turn which hit the bull's eye so far as quality was concerned. Their closing stunt in which the male member shoots the buttons off his partners cape took them off to a noisy hand.

Sidney Landfield drew the deuce spot and is reviewed under new acts.

Paul Decker and company created much amusement with a domestic skit bordering on gossip which seemed to appeal to the feminine portion of the house, and which truthfully pointed out the troubles which unnecessary gossip can create.

Anna Chandler, with an overwhelming supply of pep and personality, captivated the house from the start, being ably assisted at piano by *Sidney Landfield* who had previously appeared on the bill. *Miss Chandler*, who is evidently using exclusive material, which by the way is well suited to her particular style, found the going very smooth and experienced little difficulty in hanging up a good sized hit. Her Camille number stood out as the feature of the turn which in no way reflects upon the rest of her material.

Van Hoven, the well known dippy mad magician, experienced no trouble at all in following *Miss Chandler*. With his nonsenical routine and lively chatter, he soon had the house in the palm of his hand, and being a real showman, he had no trouble in holding them.

The Sterlings in a live wire skating turn, brought the bill to a close, with the man's excellent dancing proving the feature.

GILLESPIE.

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NEW BRIGHTON HAS GOOD BILL

Valeska Suratt and Dooley and Sale Please

A good bill holds forth at the New Brighton this week, with *Valeska Suratt* in a new act as the special attraction.

The audience having been cajoled into a good humor by *Josie O'Meers* who, in a cool, summery costume, coolly tempts fate and the law of gravitation on the tight wire, singing merrily the while, *Liddell* and *Gibson* keep up the good work in a female impersonation turn, made especially laughable by the antics of the super-tall *Dudley Liddell*. *Del Gibson*, with his gorgeous costumes and tuneful soprano, has the majority guessing until he pulls off his wig at the close of the act.

William and *Joe Mandel*, if you believe what they say, are merely taking the place of a couple of temperamental artists who have, at the last minute, refused to appear. They are adept at tumbling, and their side comedy is exceptionally clever.

Bert and *Betty Wheeler* are a lively and entertaining pair of blue-chasers, winning instantaneous approval which they sustain without difficulty to a novel and surprising finish.

Valeska Suratt provides the big act of the bill with "Jade," a "Psychological Bit of Mysticism," written by *Chester Du Vonde* from a motive supplied by *Miss Suratt*. If you imagine from this that you are in for something as dull and serious as a page of vital statistics, you don't know your *Suratt* as well as you should. The sketch, which is in three scenes, is laid in China, giving ample opportunity for the display of some magnificent Oriental costumes, not to mention the famous *Suratt* profile, and the settings are novel and interesting. For those with poor eyesight, there is still plenty of entertainment in the snappy comedy and ruthless burlesque.

Mae and *Rose Wilton* again delight their audiences with a variety of musical accomplishments. Their voices blend as harmoniously as ever and they are forced to respond with numerous courtsies to a wholehearted round of applause by which token they are accorded the musical honors of the bill.

The fun-makers' medal goes to *J. Francis Dooley* and *Corrinne Sales*, returning to vaudeville with a 1921 edition of "Will yer, Jim?" which includes an entirely new line of jokes and patter interspersed with a few of their old-time ever popular tricks.

The *Franklin Brothers* present some new and remarkable feats of strength, concluding the bill.

DAVIS.

ESTELLE TAYLOR

The Fox film star is here seen in a Blackshire frock of Indestructible Chiffon Voile which carries some of the distinctive fashion features of the new season, including the skirt of more discreet length than has been customary in the season just past. A large hat and a fur neckpiece also present suggestions as to what will be what.

Photo by Old Masters

Favored Frocks

HELEN HERENDEEN

That shirts are going to seek the ankles as their ultimate instead of the knees as they have been doing, is evidenced by the piquant Miss Herendeen at the right, who lends her graceful presence to help decorate "The Last Waltz" at the Century Theatre, nightly. The gown she is wearing here is from Stein and Blaine and is of brown Pussy Willow Satin Crepe. A unique effect is gained by the addition of a lace shawl which comprises the principal portion of the waist. Miss Herendeen adds to the decoration of the gown by a long string of heavy beads which she utilises to advantage in making a striking picture. Her natural grace and her chic bobbed hair make her a fit person to wear a costume which leans toward the Parisienne

Photo by Old Masters

Photo by Paul Grambeau

PAULINE FREDERICK

"In Her Sweet Little Gingham Blue Gown" is supplanting the "Alice Blue" gown of the popular song. Not only with society maids and matrons but with the motion picture stars. One and all they've gone into gingham this summer. Miss Frederick, noted for her smart apparel, is here shown in her rose garden at Beverly Hills, California, after a day's hard work at the R-C Pictures studio. Championing simplicity in line as well as in material, the gingham wearers are the heralds of a new crusade for more beauty and grace and less extravagance and display. Even so, our grandmothers would probably be a bit startled not only at the uses which gingham is serving today, but the prices it is demanding

Life's Little Irritations

Above, in this scene from "Black Roses," the R-C picture starring Sessue Hayakawa, Myrtle Stedman sees something and annoys Henry Hebert exceedingly by neglecting to say "Excuse me for pointing"

Above, Bert Lytell, Metro star, smiles and smiles and smiles, but what he is thinking in his heart is a different matter, for the child is smearing popcorn all over his collar

At the right, Marjorie Daw in Marion Fairfax's production "The Lying Truth," is all cut up because the citizens are all watching her in her horseless carriage and the darn thing has gone dead

At the right, May Allison, Metro star, is all ready to fire; she even goes so far as to pull the trigger, before she discovers that both barrels are empty

Below, Pauline Frederick, star of R-C pictures, hears the sad tale of the first of the month: "Why are the bills so large?"

Little Trips to Los Angeles Studios

With Otto Harras & Ray Davidson

SPEAKING of coming stars we have one in mind that is apt to shine forth as one of our brightest satellites within the very, very near future. It happens that this particular one is a SHE—and at this writing is playing opposite one of our best comedy bets. And she has been playing with this particular star for some many moons. Her name is *Virginia Fox*—and the star is *Buster Keaton*. *Virginia*—sure she's pretty—is a petite thing. She hardly comes up to *Buster's* chin and *Buster*, at that, isn't very tall. She's dark, has poise, a shapely figure and one wonderful personality. In fact she has everything that goes to make a star. Was talking to some officials out at the studio and they said that *Virginia* was very apt to follow in the heels of some of the other comedy queens. *Bebe Daniels* for instance. If you don't believe this girl's a comer, go see a current *Keaton* laugh maker.

A new star reminds us that there happens to be a number of new ones on the horizon at present. *William Fox* has *Jack Gilbert* and *Barbara Bedford*. *Lasky* has *Jack Holt* and *Agnes Ayres* and *May McAvoy*, *Robertson Cole* has *Doris May*. Universal has the mysterious *Miss Dupont* and *Marie Prevost*, and Metro has *Gareth Hughes*. With all these newcomers hard at work, we ought to see some fine pictures within a few months.

The Slump Plus

the strike of the studio mechanics has certainly slowed things up a bit here. At the most, there is not more than one-fourth of the companies working. Even Universal and some of the others who were going full blast a month ago are beginning to cut down. Looks as if it was going to be a long time before things get back to normal.

Wesley Ruggles is back from Mississippi way and is finishing up "Slippy McGee" for Oliver Morosco.

The Kinema Theatre here is being remodeled and is to have a gala reopening in a few days.

Little Wesley Barry starts work in a few days on "Penrod" under the direction of Marshall Neilan.

Bert Lytell spoke against censorship and blue laws before a local church board and made a decided impression. *Lytell*, who is a clever speaker, told the church members that censorship and blue laws were against the policy of Americanism and would do the churches more harm than good.

Important transportation note! Gloria Swanson is going to New York to buy some clothes.

Ralph Graves of the *D. W. Griffith* forces, is here to work in "Kindred of the Dust," which Raoul Walsh is filming.

The Great Bull Montana

the famous matinee idol, has captured Los Angeles! Yep, he's taken the village by storm. For be it known that *Bull* is appearing in person every evening at Grauman's Million Dollar Theatre and is doing a bit. And he's going over big. *Bull* has one of the roles in *Roscoe Arbuckle's* picture, "Crazy to Marry," which is showing at Grauman's.

Carmel Myers, who used to be one of the chief starts at Universal, has signed to make serials for Vitagraph.

The engagement of *Florence Russell* of San Francisco and *Philip Hurn* of Chicago and Hollywood, a scenario writer formerly of the Universal and now with the Rockett Film Company, was announced here last week by her mother, *Mrs. Atherton Russel*. *Miss Russell* is the niece of *Gertrude Atherton*, the well known author.

According to Reports

Mary Dean will return to the screen. She is now considering several offers to star. *Mary Dean* became famous while on the stage in her portrayal of the lead in "Madam X," also in the clever way she handled the business of *Priscilla Dean*, her daughter, and the signing of a fat contract for *Wheeler Oakman*, her son-in-law.

Herbert E. Sherwood, known in Hollywood and on the screen as "*Bunny*," made his first real appearance on the screen in "The March Hare" in which *Bebe Daniels* is starred. *Bunny* is a comer and well liked. He is from Africa where he starred in a number of features under the banner of the African Films Productions, Inc. When the right party comes along and *Bunny* is discovered, he will be one of the biggest bets of the day for two-reel comedies.

In the *Clara Smith Hamon* feature just completed, which is being called "Fate," *John Gorman*, the director, had four well known directors playing parts. It is also said that the Los Angeles Stock Exchange is betting that the picture will make over a million dollars.

The Brunton Studios here are being enclosed in high wire fence. Looks as if the strike was coming on.

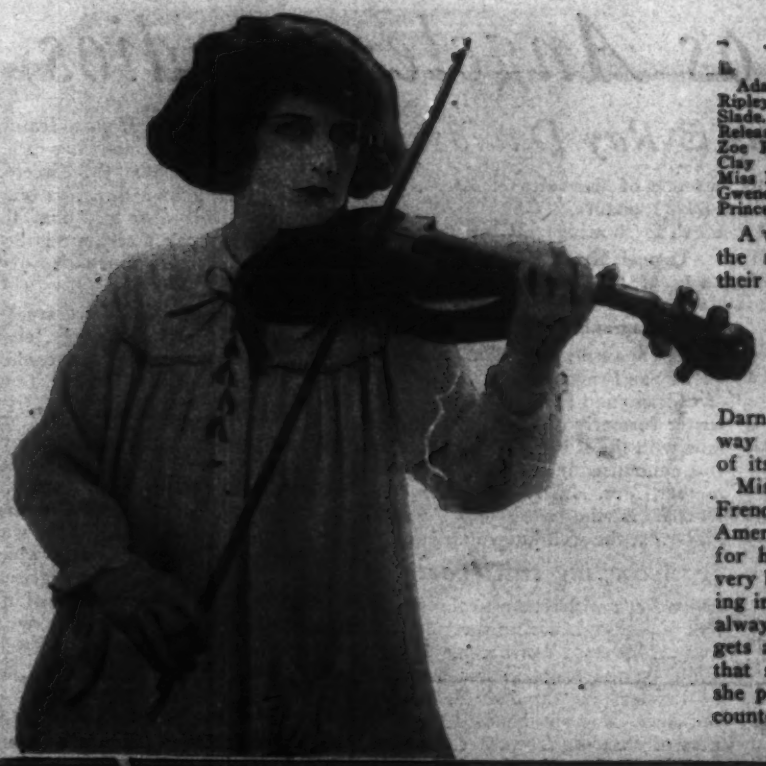
The Fair Elinor Glyn

who makes her home at the Hotel Hollywood, says she has finally made her arrangements in a contract with the Famous Players-Lasky Corporation and her immediate alliance with the Ruby Hill Productions in which she will have the entire supervision of all the stories, the picking of the cast and director. She will write four original stories within the year, the first of which will be called "Six Days" and will be most exciting.

While at the *Fairbanks* lot a few days ago, I was given to understand that the entire staff of *Douglas Fairbanks* would be let out and both companies combined. This means that *Mary Pickford* and *Douglas Fairbanks* will work under one banner hereafter. *Jack Pickford* will again be seen at the head of his own company within the next few weeks.

Juanita Hansen, the Pathe star, has a suite of rooms on the ground floor of the Hollywood Hotel. The other night two men tried to break in and kidnap her. They were repulsed by the night watchman. It has been kept quiet but leaked out at the dance. Who wouldn't try to break in?

Wesley Barry, Marshall Neilan's young star who is soon to appear in a film version of "Penrod," helps the International Film Service get some views in Neilan's famous "Pony Blimp"



"LIFE'S DARN FUNNY"

Viola Dana in Amusing Metro Comedy

Adapted by Molly Parro and Arthur D. Ripley from the story by Christine Jope Slade. Directed by Dallas M. Fitzgerald. Released by Metro.

Zoe Roberts ..... Viola Dana
Clay Warwick ..... Gareth Hughes
Miss Dellaroc ..... Eva Gordon
Gwendolyn Miles ..... Kathleen O'Connor
Prince Karamazov ..... Mark Fenton

A whimsical story couched in much the same mood that characterized their previous picture, "The Chorus Girl's Romance," pervades the newest production in which Viola Dana and Gareth Hughes play the principal parts. It is entitled "Life's Darn Funny," and according to the way things occur during the course of its action, the title is an apt one.

Miss Dana is seen as a youthful French violinist who has come to America to make a name and fame for herself. Things have not been very bright and she is reduced to living in a rooming house with her rent always a little doubtful. She finally gets a chance to be heard, but finds that she has nothing to wear while she plays. At this juncture she encounters a young artist who lives in the same house in a similar financial condition. He designs and pieces together a costume for her which makes a great hit. The result of the concert is that she is asked to take care of the apartment of a rich singer while the latter is away. So she and the young artist go into the business of designing and making costumes—on the rich singers money unbeknown to her. Things all turn out right, though, when they seem to be blackest, for a Russian prince not only clinches the little violinist's future for her, but buys some of the artist's paintings and sets them up in Easy Street.

The story is really another version of the Cinderella theme, but it has been embellished with so many new turns that it takes on the quality of complete novelty.

Miss Dana is charming as the heroine, making her wistful and appealing at times and full of vivacity at others. Gareth Hughes gives another of his faultless performances.

GEORGE SCHWARTZ.

At the top of the page, Viola Dana, being a professional fiddler in "Life's Darn Funny" (Metro), occupies herself with a bit of fiddling

Above, life doesn't seem so funny to Gareth Hughes when the bills begin to pile in, though Miss Dana tries to make him happy

At the right, on the fire escape Gareth Hughes finds something that cheers him up and he in turn tries to cheer Viola Dana

"THE MONEY MANIAC"

Pathe Presents Thrilling Leonce Perret Melodrama

Adapted by Leonce Perret from the story by Louis Letang. Directed and produced by Leonce Perret. Released by Pathe.

Didier Bouchard .....Robert Elliott
Milo d'Espail.....Henry G. Sell
Rolande Garros .....Marcya Capri
Therese Garros .....Lucy Fox
Joe Hoggart .....Ivo Dawson
Bill Shopps.....Eugene Breon

Leonce Perret certainly produced a thriller when he lent his directorial skill to "The Money Maniac." And he spared no pains to make it so. A little thing like chasing all over the world in order to get authentic locations seems not to have bothered him in the least. The effort, however, was well made, for the settings are convincing and in many cases unusually beautiful.

In the matter of cast, Mr. Perret also did himself proud. Especially is he to be commended for the selection of Ivo Dawson to play the highly unsympathetic central role of Joe Hoggart. Mr. Dawson contributes one of the most completely despicable villains the screen has ever seen, and he plays him with skill and conviction.

The matter of plot has not been skimped either. There is more story in this one picture than many a half dozen features can boast. It deals with the disposal of some oil lands in Texas which five immigrants have owned in common for a number of years. When it proves to be valuable, one of the five determines to get not only the share that belongs to him but the other four shares as well. So he sets out for Spain, where live the two daughters of one of the original band. Here he and his companion in villainy encounter all sorts of obstacles to their schemes which they set about removing. They are always on the verge of succeeding, but needless to say, just before the end of the last reel of film, they are foiled, as all perfectly good villains should be, and the audience breathes its first calm breath.

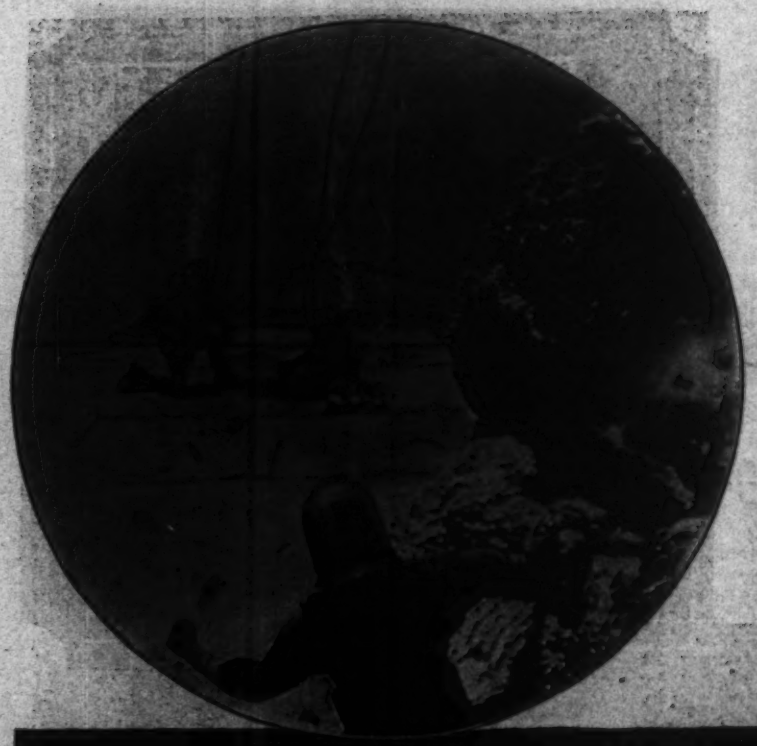
There are thrills aplenty, and intermingled with them are two separate romances which of course terminate happily.

Robert Elliott and Lucy Fox enact one pair of lovers, while Henry G. Sell and Marcya Capri complete the quartette.

H. K. WHEAT.

At the right, Henry G. Sell is doing his best to make Lucy Fox recognize him, but she is in the hands of a pretty good villain in the person of Ivo Dawson, who sees to it that she doesn't

At the right, the nefarious plot to kidnap Lucy Fox takes the guise of a Chinese conjuring trick that is much stronger on the "con" than on the Chinese. Below, a grand social evening takes place in "The Money Maniac" (Pathe) and a good time is had by all—nearly



"WET GOLD"

Goldwyn Presents Fine Submarine Picture

Written by J. Ernest Williamson. Directed by Ralph Ince. Released by Goldwyn.

Cromwell ..... Ralph Ince
Chipman ..... Charles McNaughton
Hamilton ..... Thomas Megraine
Grace ..... Aileen Burr
Madison ..... John Butler
"Arry" ..... Harry McNaughton
Susan ..... Alicia Turner

Frankly speaking the remarkable under-sea photography is the most notable feature of the new Goldwyn picture, "Wet Gold," directed with astonishing skill by Ralph Ince. It is so informative, unique and interesting, from the standpoint of natural history, that it easily out-thrills the thrills of Jules Verne, and such romances as "Twenty Thousand Leagues Under the Sea."

The very heart of the sea is laid bare before the spectator and, for good measure, a submarine is shown perilously winding its way in these dangerous depths. This submarine, in fact, is the chief cause for the most dramatic moments in the story, for it carries as a passenger a naval officer in quest of purloined gold; an untrained engineer; and two women, mysteriously concerned in the theft.

All this is, of course, quite melodramatic, but justifiably so as the story is evolved not by a reliance on realism, but by sheer abandonment to the unusual, the exciting, the romantic and the unexpected. In short, there is enough material for two or three other pictures, each one capable of furnishing complete entertainment.

Especially worthy of mention is the search for the buried treasure; the colorful activities of the pirates; the sinking of the vessel and the explosion. Some of this material is quite timely because of the recent disappearance of ships on the high seas.

Ralph Ince is the adventurous hero and Charles McNaughton he who covets Grace, the daughter of Col. Hamilton, a part effectively played by Aileen Burr. The other players do their varied and often hazardous parts skillfully.

BERNARD SOBEL.

(Top of page) There are real sea divers in "Wet Gold" (Goldwyn) a modern Jules Verne romance

(Above) Surprise is only natural when our hero makes his entrance in this unusual fashion

(Right) "Love will find a way," goes the old saying, even when the way is difficult as it is here

"MOONLIGHT AND HONEYSUCKLE"

Mary Miles Minter in Realart Version of Stage Play

Adapted by Barbara Kent from the play by George Scarborough. Directed by Joseph Henabery. Released by Realart.

Judith Baldwin .....Mary Miles Minter
Tod Musgrove .....Monte Blue
Senator Baldwin .....Willard Louis
Hallie Baldwin .....Grace Goodall
Congressman Hamill.....Guy Oliver
Robert W. Courtney.....William Boyd
Mrs. Langley.....Mabel Van Buren

Aside from the interest which is attached to the play itself, "Moonlight and Honeysuckle" has a delightful appropriateness in relation to its star, Mary Miles Minter, for this winsome actress is the bright, central figure in this somewhat tantalizing story of modern life. She stands out against the picturesque background as a dominant personage, full of girlish tricks, sometimes precociously mature, sometimes astonishingly daring.

As Judith Baldwin, she finds herself unexpectedly in Washington, in the midst of the smart set, with her father, suddenly become a senator. Being young and full of spirits, she enjoys these brilliant experiences and especially the exercise of breaking men's hearts. For she speedily ensnares Horatio Hammill, an ambitious congressman, and Robert Courtney, a professional beau. But another suitor, Tod Musgrove, decides to put an end to such matters and to win her once and for all for himself.

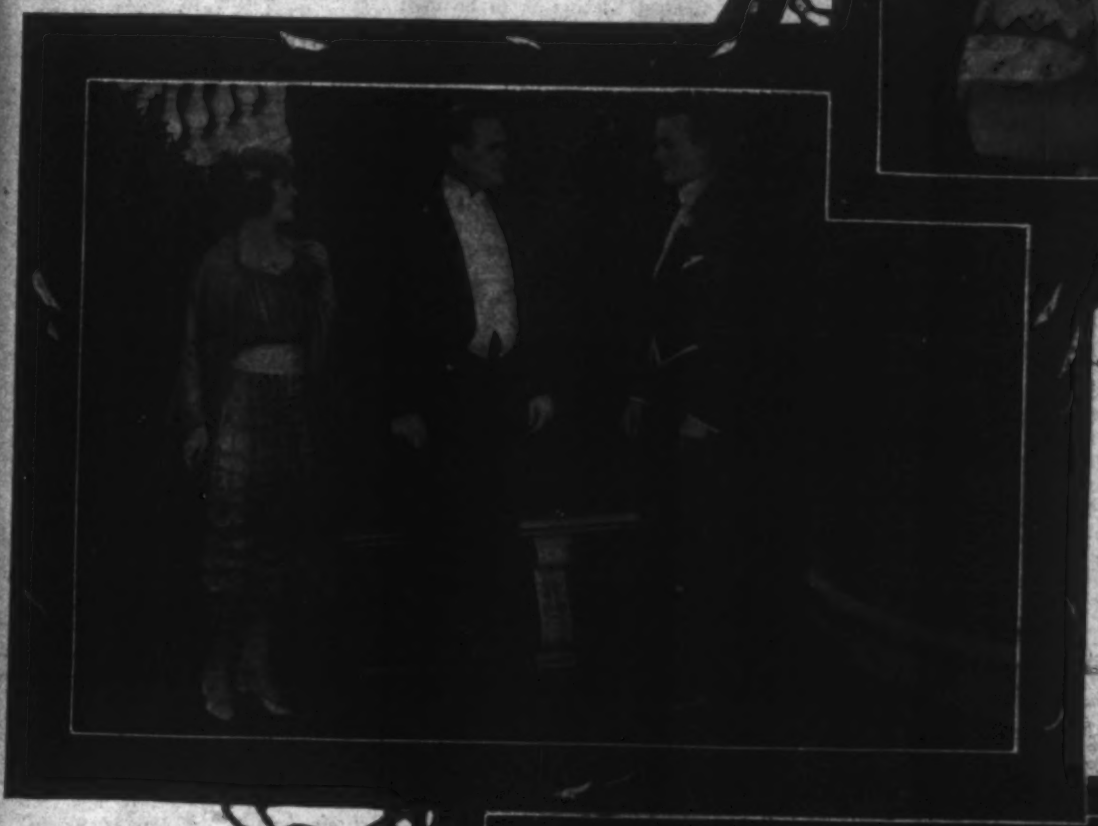
This may sound somewhat conventional, but it is not. The character of Musgrove is, in the first place, so distinctive, as acted by Monte Blue that his very inaction has fire and impetuosity. He succeeds deftly in turning the Washington locale into a typical wild west and succeeds in making politicians run about as though they were in a round up.

The contrasted scenes between the trio of lovers are perhaps the best in the picture, as they show the exaggerated types of public men and society fops.

As the heroine, Miss Minter is a radiant figure, at one time getting her own father married off, flirting with bigamy, and doing all sorts of fascinating things successfully.

For completeness of effect, "Moonlight and Honeysuckle" is even more entertaining than the original play.

BERNARD SOBEL.



(Above) This garden, in Washington, is the scene of many unconventional incidents, for when Mary Miles Minter comes to town she brings her western atmosphere along

(Right) Though sentiment, flowers and politics predominate in "Moonlight and Honeysuckle" (Realart) there are moments of fun, as when Monte Blue waxes flirtatious

(At the top) Mary Miles Minter in one of her most delightful moods, happy in the love of three rival suitors and a honeysuckle atmosphere

Is That So!

MACEY HARLAM has an important role in "Shams of Society," *Thomas B. Walsh's* first independent production soon to be released by R-C Pictures Corporation.

Barry Macollum, a member of the Repertory Theatre Company, will begin his first motion picture engagement next week.

Raymond Hatton has been engaged for a special part in *Roscoe (Fatty) Arbuckle's* new Paramount comedy now under way, "Freight Prepaid."

Niles Welch is playing opposite *Elaine Hammerstein* in a production *William P. S. Earle* is directing from *Rex Taylor's* story "The Way of a Maid."

Rosemary Theby plays the principal role in Zane Grey's "The Last Trail," which Emmett J. Flynn has completed at the Fox Western studio.

Marguerite Marsh

was the featured guest at the seventh of the series of photoplayers nights which are held on Delmonico's Roof every Thursday.

Art Rossen has rejoined the Fox Film Corporation staff, and has been assigned to direct William Russell.

Alexander Rose, who for many years has sung operatic roles throughout Ceptral Europe and recently left the Royal Opera in Budapest, has been engaged by S. L. Rothafel to sing at the Capitol Theatre.

H. H. Barter, formerly assistant to General Manager *Robert Kane* at Paramount's Long Island studio, has gone to Hollywood, where he will act in the capacity of assistant to *Jesse L. Lasky* and *Charles Eyton*, general manager of the West Coast studios.

Robert M. Haas, who has been art director for the Paramount Eastern studios, has arrived in Los Angeles and is now co-operating with *Max Parker* in the designing and planning of sets for productions under way.

Miriam Battista recites an original poem by *George V. Hobart* as an introductory feature of the prologue for "Experience" at the Rivoli Theatre this week.

Byrd Hazleton will make her screen debut in a *William Fox* special now being directed by *Harry Millarde*. *Miss Hazleton* is the daughter of the late *George Hazleton*.

Herbert Rawlinson

will begin a starring contract for Universal in "The Black Bag," by *Louis Joseph Vance*.

Adelaide Prince has been engaged by *William Fox* to play in the special production J. Searle Dawley has under way at the Fox New York studio.

Ace Berry has joined the publicity staff of R-C Pictures Corporation.

Thomas Meighan was the central figure in an interesting little drama enacted before motion picture cameras at Harmon, N. Y., when he acted as engineer of the historic locomotive, the "Dewitt Clinton," when it was operated under its own steam for the first time in more than three quarters of a century.

Cecil B. De Mille is busy cutting and titling "Fools' Paradise" his latest Paramount special, and *Jeanie Macpherson* is preparing an original story which will be his next offering.

Constance Binney

is in Los Angeles, where she is about to start work on a *Bret Harte* story for Realart.

Barbara Castleton and *Montague Love* appear in "Shams of Society," announced for early release by R-C Pictures Corporation.

Gloria Swanson will leave Hollywood about the tenth of August for New York.

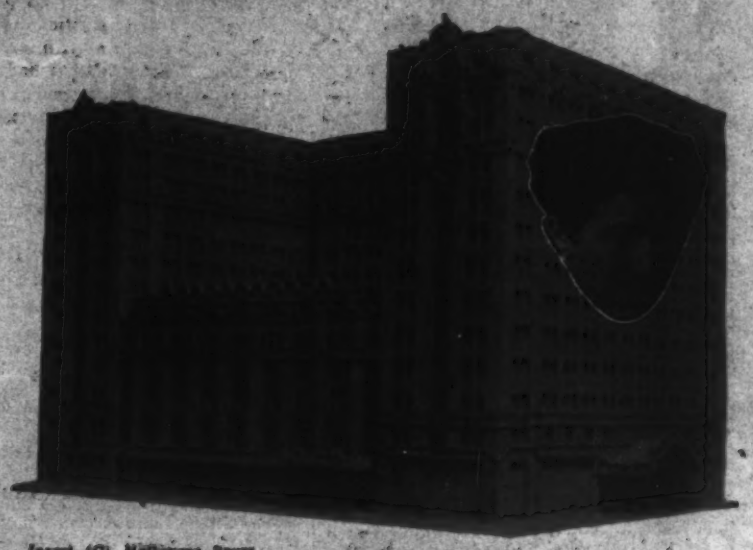
Theodore Von Eltz will appear in an important role in support of *Viola Dana* in "The Fourteenth Lover."

Lilyan Tashman, well known on Broadway for her characterization of Trixie in "The Gold Diggers," plays the part of "Pleasure" in the *George Fitzmaurice* production of "Experience" at the Rivoli Theatre this week.

Buddie Post

plays the role of the grand vizir Nazim-ul-Mulk in Ferdinand Earle's production of the Rubaiyat of Khayyam.

Lewis Allen Browne has just completed an original story and continuity for a *Ralph Ince* production for *Conway Tearle*, entitled "Pierre of the Sea," which will be produced on the quaint Island possessions of France off the coast of Newfoundland.



Insert (C) Melbourne Spurr

Sid Grauman and his new $3,000,000 Metropolitan Theatre in Los Angeles which will open January 1. It is the world's largest picture theatre with the exception of the Capitol in New York

John Gilbert, the new Fox star, will have a mountain story by *Margaret P. Montague*, author of "Uncle Sam of Freedom Ridge," as his next vehicle. It is called "In Calvert's Valley."

Pearl White is at work at the Fox New York studio, on a story prepared for her by *Paul N. Sloane*, who adapted Will Carleton's poem for the screen under the title "Over the Hill."

Kenneth Webb

has been engaged to direct the new picture on which *Pearl White* has started work.

Edward Falck, for several years an important member of *Hugo Riesenfeld's* music staff at the Rivoli, Rialto and Criterion theatres, has been appointed chief of the department which sets the music scores to photoplays, working in collaboration with *Mr. Riesenfeld*.

Senate to Investigate Films

Senator Wadsworth offered a resolution in the Senate last week calling on the Secretary of Commerce to inform the Senate concerning the development of the motion picture industry in foreign countries and the possible effect of the importation of films of foreign manufacture into this country. The resolution was modified to one calling for the facts as to development of the motion picture business abroad and will be adopted.

• • •

Lease Central Theatre

The Universal Film Company, through R. H. Cochrane, has signed a year's lease with J. J. Shubert for the Central Theatre, beginning September 4. The Universal is said to have paid $100,000 to Mr. Shubert before the transaction was completed. The Central Theatre is to be used for the twelve reel Universal-Jewel feature, "Foolish Wives," as soon as it is ready.

• • •

"Old Nest" for London

Arrangements have been completed for showing the Rupert Hughes picture, "The Old Nest," at the Alhambra Theatre, London. The engagement there will open on Monday, August 29.

Fox Studios Active

Busy times at the Fox Hollywood studios mark the approach of the new season. John Gilbert's second starring picture, as yet unnamed, has been completed. William Russell has finished "The Lady from Longacre," "Bar Nothin'" has been completed by Buck Jones, "Queenie" by Shirley Mason, and "The Drifter" by Edna Murphy and Johnny Walker. New pictures have been started by Eileen Percy, William Russell and Buck Jones.

• • •

New Capitol Comedies

"Take It Easy," and "A Runaway Match" are the two latest Capitol Comedies to be released by the Goldwyn company. "A Runaway Match" was directed by Rhody Hathaway, while Mark Goldaine held the megaphone over "Take It Easy." Kingsley Benedict wrote both stories, and George Bunny is starred in them.

"Affairs of Anatol" Coming

Hugo Riesenfeld is preparing an elaborate music setting for "The Affairs of Anatol," the Cecil B. DeMille special production for Paramount, which is to be shown at a future date at one of the Riesenfeld theatres. The photoplay was suggested by Arthur Schnitzler's play and Granville Barker's paraphrase. Jeanie MacPherson adapted it to the screen. The cast is all-star and includes Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Theodore Roberts, Agnes Ayres, Monte Blue, Theodore Kosloff, Bebe Daniels, Julia Faye, and Raymand Hatton in important roles.

• • •

New Ince Feature

A preview presentation was made last week at Jensen's New Raymond Theatre, Pasadena, of "The Cup of Life." Thomas H. Ince's latest special for Associated Producers. The all-star cast includes Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch. Rowland V. Lee directed. The original story by Carey Wilson was adapted to the screen by Joseph Franklin Poland.

• • •

In "The Wall Flower"

In Rupert Hughes' next photoplay, "The Wall Flower," Colleen Moore has been chosen by Goldwyn to play what is said to be the most difficult part that Mr. Hughes has ever written for a screen player.

E. Mason Hopper will direct the picture and Richard Dix and Shannon Day have also been engaged for the picture.

• • •

Cast of "Lady Fingers"

Bayard Veiller has completed the cast for his third screen production for Metro, "Lady Fingers," in which Bert Lytell will star. The supporting cast is headed by Ora Carew, and includes Frank Elliott, Edythe Chapman, DeWitt Jennings and Stanley Goethals. "Lady Fingers" was adapted by Lenore Coffee from a story by Jackson Gregory.

• • •

Sheridan to Open Soon

The Sheridan Theatre, the new million dollar play house of Greenwich Village, will open its doors on Sept. 11th, with a program of pictures and stage presentations. The theatre is owned and operated by a company of which Max Spiegel is president, Wm. Rafferty, secretary and Edwin T. Emery, managing director.

• • •

Neilan Film Soon

Marshall Neilan announces that "Bits of Life," his newest release following "Bob Hampton of Placer," will be distributed in September. The film offers four separate and distinct stories, in a manner never before attempted, it is said.

• • •

"Over the Hill" Returning

"Over the Hill," withdrawn by William Fox from the Park Theatre to make way for "A Virgin Paradise," is soon to return, to another Broadway theatre, where it will complete its year's run.

MUSICIANS STRIKE IN FILM HOUSES

Big Broadway Picture Theatres Give Performances with Choruses in Place of Orchestras

THE strike called by the Musical Mutual Protective Union in resisting the proposed 20 per cent cut in wages went into effect last Saturday at the end of the performances in the five biggest motion picture theatres on Broadway.

The afternoon and evening programs at the Capitol, Strand, Rivoli, Rialto and Criterion are being given as usual, with the musical accompaniment supplied by organ and piano soloists and large choruses assembled to take the place of the striking musicians.

The Keith, Loew, Proctor, Moss and Fox enterprises in this city also are affected by the strike. Managers of the vaudeville interests, however, declared that they would have little difficulty in filling the places of the men who strike.

Managers of theatres say that musicians from other cities are being brought to New York in large numbers with the assistance of the American Federation of Musicians, the national body, from which the local New York union recently was expelled.

Joseph N. Weber, president of the Federation, issued the following statement:

"The American Federation of Musicians does not recognize the existence of a local union in New York City, but there will be one soon.

"The city is therefore open to the musicians of the country who may want jobs. No man can be blacklisted or penalized as non-union who now comes here to work or who remains at work. There is no possibility that under existing conditions that what was formerly Local 310 of our organization will be restored to good standing or its charter returned." The national body is affiliated with the American Federation of Labor.

Henry V. Donnelly, secretary of the Musical Mutual Protective Union, insisted that the musicians had been locked out. "The men consider the proposed reduction an injustice," he said, "and the union never before was more determined to hold out to the end."

Taylor Back in Office

The chair of director of the Motion Picture Directors' Association has changed hand four times this year. Reginald Barker's term expired in April and William D. Taylor was elected to a third term. Mr. Taylor went abroad to recover his health and left the chair to Charles Giblyn. Mr. Giblyn was called to New York, so Mr. Barker stepped back in. Now Mr. Taylor is back and has reassumed his office.

* * *

Monthly National Releases

National Exchanges, Inc., announces that beginning with next month, one five-reel feature picture will be released through its exchanges monthly. "Shadows of the West," presented by the Motion Picture Producing Co. of America, Inc., will be the September release. "The Lotus Blossom" produced by the Leong But Jung Production Co. and starring Lady Tsen Mei will be released in October.

* * *

Doris Wooldridge Dies

Doris Wooldridge, a widely known leading woman of the stage and screen, passed away July 17 while undergoing an operation for appendicitis at the Clara Barton Hospital in Los Angeles. Miss Wooldridge attained her greatest success in New York playing one of the leading parts in "The Wanderer." Of late she has lived with her mother in San Francisco and has been devoting herself to the writing of motion picture scenarios.

* * *

Rushton with Barker

Reginald Barker's first step in his plans for individual picture production is the engagement of Roland Rushton, New York stage manager, as assistant. Throughout the past year Mr. Rushton has been studying motion picture technique with Mr. Barker, and in recognition of his attained proficiency he has been signed for at least two Reginald Barker productions.

Fox August Releases

Releases of new Fox productions for August include pictures starring Shirley Mason, William Russell, Buck Jones, Eileen Percy, Edna Murphy and Johnnie Walker. "Ever Since Eve" stars Shirley Mason, whose support includes Herbert Heyes, Eve Gordon, Mrs. Vin Moore, Charles Spere, Frances Hancock, Louis King and Ethel Lynn. In the William Russell picture, "Singing River," Vola Vale, Jack Roseleigh, Clark Comstock and Jack McDonald are in the supporting cast. Buck Jones' picture is "To a Finish," in which he is supported by Helen Ferguson, G. Raymond Nye, Norman Selby (Kid McCoy) and Herschel Mayall. Bernard Durning directed the production. In "Play Square," Edna Murphy and Johnnie Walker are supported by Hayward Mack, Laura La Plant, Jack Brammall, Nanine Wright, Harry Todd, Wilbur Higby and Al Fremont.

The Eileen Percy photodrama is entitled "Hickville to Broadway." The star is supported by William Scott, Ed Burns, John Lockney, Rosemary Theby, Margaret Morris and Ray Howard.

* * *

Jack Holt's First

Jesse L. Lasky announces that Jack Holt's first starring picture for Paramount will be "The Call of the North," an adaptation of Stewart Edward White's novel of Alaska, "Conjurer's House." The story was also adapted for the stage. The screen adaptation is by Jack Cunningham and Joseph Henabery will direct.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 238, 239, 240 and 241 of this issue.

Directors—XXVII

W. CHRISTY CABANNE

Well known motion picture director who is making a series of special productions for release by R-C Pictures Corporation

London Laboratories Completed

With the completion and opening of the Olympic Kinematograph Laboratories, Ltd., at Acton, London the Famous Players-Lasky British Producers Ltd., is now in a position to take over the developing and printing of its own films, which hitherto had to be entrusted to one of the general concerns that undertake such work for the various British film companies. The new laboratories were erected by Famous Players-Lasky British Producers, Ltd., at a cost of £50,000 and are constructed on modern American lines. They are said to form the most efficiently equipped plant of this kind in Great Britain.

* * *

Caruso Film in Demand

Since the death of Enrico Caruso, Paramount reports a brisk demand from exhibitors for the Paramount picture, "My Cousin," in which Caruso starred. The picture was made two years ago, and was directed by Edward Jose from an original story and scenario by Margaret Turnbull. In it, Caruso plays a dual role. Playing the leading feminine role is Caroline White. Bruno Zirato, for many years Caruso's private secretary, also has a prominent part.

* * *

Forty Selznick Films

The Selznick organization, according to announcement, will have forty feature releases during the coming year. There will be six productions starring Elaine Hammerstein, six productions starring Eugene O'Brien, six productions starring Conway Tearle, four releases starring Owen More, six specials, and revivals of twelve of the best features made by Norma and Constance Talmadge.

* * *

Fight Pictures in Five Houses

The official motion pictures of the Dempsey-Carpentier fight are showing simultaneously in five theatres in greater New York. In addition to the 44th Street Theatre, they are showing at the Shubert-Riviera, Bronx Opera House, the Shubert-Crescent, and Teller's Shubert.

Six Selznick Specials

Out of the forty Selznick releases planned for the season, six will be special offerings and of that number four are ready to be announced. They are, "A Man's Home," "Conceit," John Galsworthy's "Justice" and Eugene Walters' "The Easiest Way." Of this number "A Man's Home" and "Conceit" are finished and ready for distribution. Ralph Ince directed "A Man's Home" and in the cast are Harry T. Morey, Kathlyn Williams, Faire Binney, Grace Valentine and Matt More. In the cast of "Conceit" are William Davidson, Hedda Hopper, Maurice Costello, Warren Cook, and Betty Hilburn.

* * *

Minister Shows Film

A Sunday presentation of the Cosmopolitan Production "The Inside of the Cup," under the auspices of the First Universalist Church of Birmingham, Alabama, has caused an investigation by the city authorities of Birmingham. The Rev. Mr. Clark, pastor of the First Universalist Church, thought the picture "a perfect sermon," and used it on a Sunday night to illustrate his own sermon. He had neglected to obtain a permit to show the picture on Sunday, and the incident is now being investigated by John H. Taylor, Commissioner of Public Safety of Birmingham.

* * *

In European Productions

Paul Wegener, who played the title role in "The Golem," as well as directed the production, will direct "The End of the Duke of Ferrante," as well as appear in the new production being made in Europe. He will also appear in Ernest Lubitsch's new production, "The Wife of Pharaoh." Emil Jannings, who played the part of King Henry VIII in "Deception," Werner Kraus and Basserman are the others who appear with Wegener in the Lubitsch production.

* * *

Owen Moore Features

Henry A. Lehrman has arranged with Myron Selznick to write and direct a comedy in which Owen Moore will star. Four productions have been planned with Moore as star. The others are Will M. Hough's "The Forgetters"; Garret Elsdon Fort's "Rest For The Weary," and "Oh Professor" by Lewis Allen Browne.

* * *

New Santschi Two-Reeler

Pathe announces that "The Secret of Butte Ridge" will be the first two-reel Western drama of the new series starring Tom Santschi. This offering has been scheduled for release August 21. Ruth Stonehouse plays opposite Santschi, and Jane Imlay is seen in an ingenue role. Others in the cast are Frank M. Clark and Jay Morley.

* * *

Elliott Dexter Engaged

Elliott Dexter has joined the Goldwyn forces, and will play the leading role in "Grand Larceny," the screen adaptation of Albert Payson Terhune's story. Production starts this week under the direction of Wallace Worsley. Claire Windsor and Allan Forrest have been selected for important parts.

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Harry Delf Has Clever Act

When a player enjoys giving entertainment, he is bound to win the liking of his audience. This is the first thought that comes to one who sees *Harry Delf* in his new act which he has designed with skill and notable originality. Those who have followed *Delf's* fortunes in the world of musical comedy, already know how diversified his talent is, how he can dance, sing and deliver lines. Fortunately, however, in this act, he has the opportunity to manifest every one of these talents in a sustained manner.

When he first enters he sings a soup song that is a knockout. He portrays all types of people partaking of soup, and his characterizations are as clean cut as an etching. It is indeed this power to characterize that lifts *Delf* far above the average comedian. He has mastered all the details of character drawing and can transform himself from an old Irish gentleman to a whining child. In the navy song, he is a typical sailor, and in the Russian ballet burlesque, he is—but why go on? —his sustained observations about the comedy of life are really miniature bits of art. Included in this list must be his animated gallery of people taken from the old family album which is so droll that it could be extended to a complete act in itself. Then, too, there are those speedy dance numbers. Yes,—*Harry Delf's* act is a great one. SOBEL.

* * *

Woolsey-Reed

Robert Woolsey, who was the principal comedian last season in "The Right Girl," was married last week to Mignonne Reed, an actress who appeared in the same company. The ceremony was performed by Magistrate Barnard J. Douras in the office of Frederick E. Goldsmith in West Forty-fifth street. William Harrigan acted as best man, while Marion Davies, who is the daughter of Magistrate Douras, acted as maid of honor.

* * *

Osterman Has New Act

Jack Osterman in "15 Minutes of Something" will begin his vaudeville season at the Majestic Theatre, Milwaukee, August 14th. He will remain in the West until the holidays and beginning New Year's week will play all the Keith theatres in and around New York. Everything in his act is new except the title. Harry Weber will continue to direct the young comedian.

* * *

Open Twenty-Second Season

Mr. and Mrs. Perkins Fisher will open their 22nd Consecutive season in the "Half-Way House" for the Western Vaudeville Association at the Palace Theatre in Rockford, Ills., the week of Aug. 15th under the direction of Harry Spingold.

* * *

National Dancing School

Ruth St. Denis and Ted Shawn will found a National University of Terpsichorean Art in Carmel-by-the-Sea, located in Monterey County, California.

ROGER LYTTON
Columbia University Vand. 900

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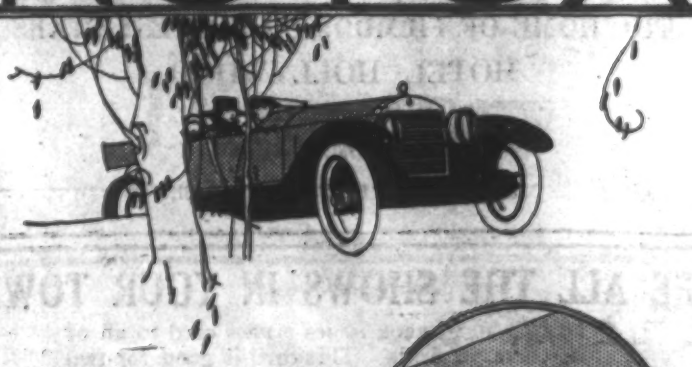

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FRANCES DEMAREST

"The Royal Vagabond" Management Cohan & Harris

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graceful — substantial — distinctive.

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only a flat surface to wash.

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avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

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replaces wood spokes, utilizing regular wood wheel hub assembly.

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Dillingham to Be Active

Fred G. Latham last week returned from England and simultaneously Charles B. Dillingham announced plans for the coming season. Mr. Dillingham will make fourteen productions. Gladys Cooper, one of the best known leading women of the London stage, will be brought to America probably to appear in a musical version of "The Marriage of Kitty," for which Victor Herbert is writing the score. Mr. Latham also obtained the rights to "A Bill of Divorcement," a comedy by Clemence Dane that has been highly successful in England. In the American production the leading role will be played by Alan Pollock. "Out to Win," a melodrama by Roland Pertwee and Dion Clayton Calthrop, is also being brought from England and previously announced importations include "Brown Sugar," "Old Jig," "Bull Dog Drummond," and "The White-Headed Boy." Mr. Dillingham is also planning a musical version of "The Charm School." Three American comedies will be offered. They are Barney Bernard in "Two Blocks Away," by Aaron Hoffman; "The Scarlet Man," by William Le Baron, and "A Wise Child," by Rida Johnson Young. Musical productions will include John Charles Thomas in "The Love Letter," based on Molnar's "The Phantom Lover," and "Good Morning, Dearie," by Anne Caldwell and Jerome Kern.

* * *

In "Back Pay"

The complete cast of "Back Pay," which A. H. Woods will present at the Eltinge Theatre on August 29th, with Helen MacKellar as the star, includes Elwood Bostwick, Hermione Shone, Fleming Warde, Mary Shaw, George Barnum, Lucille LaVerne, Carmen Nesville, Judith Vosselli, Maureen Olsen, Albert Sackett, E. S. Walton, Leo Donnelly, John T. Dwyer, John Charles, Donald Hall, F. Edwards, Edward Power and Harry C. Bradley.

* * *

Opens Dancing School

For the benefit of the members of the chorus appearing in "The Last Waltz," at the Century Theatre, La Petite Marguerite, the premiere danseuse of "The Last Waltz," has opened a dancing school in the Century Theatre Building for the members of the chorus. She is devoting two hours daily to teaching ballet and toe steps. Miss Marguerite is a graduate of Mme. Menzeli and Maestro Ivan Tarasoff.

* * *

Wayburn Engages Tenor

Ned Wayburn has engaged for "Town Gossip" Horace Lee Davis, a young tenor, who has just arrived here from London, where he has sung in grand opera at Covent Garden. He is an American by birth, and about ten years ago was a buck and wing dancer with one of the productions staged by Wayburn, who, noting the excellence of his voice, advised him to go abroad for study.

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representing Harry K. Morton, Zella Russell, Lucille Manion, Ina Hayward, McNeil and Shadow, Walie Davis.

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